rior to publishing information regarding sales transactions, wearchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is hving, it can be assumed that the information by be published 50 years after the date of sale.

January 8, 1969

The University of Arizona Museum of Art Olive at Speedway Tucson, Arizona 85721

#### Gentlemen

Mrs. Edith Gregor Halpert has asked me to thank you very much for the invitation to the preview of "The George Gregson Collection" exhibition on Sunday, January 19th, 1969.

Unfortunately, she has a previous commitment and will not be able to attend.

Sincerely,

Murray M. Wax Assistant to Mrs. Edith G. Halpert

MAN/me

M E R	CAN A	T
-CWNTOWN	DATE James 15, 1989  11365  NAME Wr. George Peruts	196
LALLERY, Inc.	ADDRESS Dallas, Texas  PKG. TO ABOVE  BILL TO ABOVE	TAKEN 🗆
IM ARTIST	No. TITLE	PRICE
Marria Broderson	CAMIFORNIA ISTILL LIVE WITH WOODEN FISH, 1968 ZEARS To be shipped via Emery Express (Air	1850 00
ALL COPYRIGHS AND	EPRODUCTION RIGHTS ON ABOVE RESERVED BY ABITST OR GALLERY	1 / 14
LEASE ALGH AND BETHEN	ABOVE WAS RECEIVED IN GO	OD CONDITION

ing to publishing information regarding sales transactions, scarchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaese is thying, it can be assumed that the information by the published 60 years after the date of sale.

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201

January 20, 1969

Mr. Alvin S. Lane 60 East 42nd Street New York, N.Y. 10017

Dear Hr. Lane:

I have just received from the werehouse a group of our "little black books" of the 50's, and was glad to find that the Davis painting you acquired from Knoedler"s was listed under the name of Mr. 6 Mrs. John Stauffer. The record indicated above, merely lists the name of the artist, the title of work of art, and the date of sale and price paid. Fortunately, in this case, the date is also included, indicating that the painting was produced by David in 1958.

Unfortunately, the Archives are packed in huge boxes and stored after ten years in one of several verebouses, as we do not have sufficient space here at the Gallery. Thus, we have no access, and I cannot give you any further information.

Sincerely yours,

Wat . fam

January

Mr. Jeffrey R. Stall 1247 Lenox Read Schenestedy, N. Y.

Dear Mr. Stells

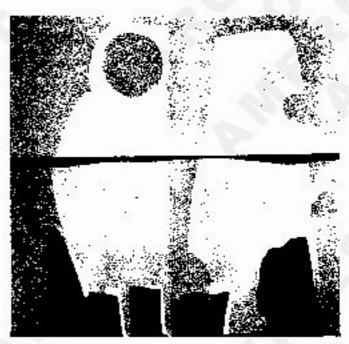
As much as I would like to be of assistance to you, we no longer represent Ben Shahn as his dealer, and have no record of THE PHYSICIAN.

Sincerely yours,

Edit fon

# ART BOUTIQUE

In the large, airy foyer of the Temple is a show within a show. What was originally a selection of signed lithographs has been expanded this year. We call it "Art Boutique." Here you will find prints, etchings, monotypes, lithographs, serigraphs, some whimsical sculpture, plus collages and wash drawings. All these are moderately priced for the starting collector. The committee invites you to browse through this fascinating display, which is a regular feature of our Art festival.



Beverly Hallam Monotype

ECLIPSE

to publishing information regarding sales transactions, tearchers are responsible for obtaining written permission in both artist and purchases involved. If it cannot be abliabed after a reasonable search whether an artist or rehases is living, it can be assumed that the information y be published 60 years after the date of sale.

#### **PATRONS**

Mr. and Mrs. I: Joel Abromson Mr. and Mrs. Jack Agger Dr. and Mrs. Harvey B. Ansell Mr. and Mrs. Richard D. Aronson Mr. and Mrs. Sidney C. Aronson Mr. and Mrs. Herbert H. Bennett Mr. and Mrs. Harold P. Berk Mr. and Mrs. Edward Berman Colonel and Mrs. William Berman Mrs. Israel Bernstein Mr. and Mrs. Lewis Bernstein Judge and Mrs. Louis Bernstein Mr. and Mrs. Sumner Bernstein Mr. and Mrs. Allan Blume Mrs. Aaron Blumenthal Mr. and Mrs. Brewster Branz Dr. and Mrs. Carl Brinkman Mr. and Mrs. Samuel I. Burokoff Mr. and Mrs. Gerald Carp Mr. and Mrs. Leonard Carp Mr. Bernard S. Chapman Mr. and Mrs. Saul Chason Mr. and Mrs. Murray M. Citrin Mr. and Mrs. Jack Clayman Mr. and Mrs. Bernard Cohen Dr. and Mrs. Irvin Cohen Mr. and Mrs. Maurice S. Cohen Mr. Samuel L. Cohen Mr. and Mrs. William Cohen

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Mr. and Mrs. Leo Greenberg

Mr. and Mrs. Morris Greenberg Prof. and Mrs. Reginald L. Hannaford Dr. and Mrs. Ralph Heifitz Mrs. Fannie L. Herman Mr. and Mrs. Nathan Hyman Mr. and Mrs. Frank D. Hugo Mr. and Mrs. Harmon M. Hugo Mr. and Mrs. Albert R. Jacobson Mr. and Mrs. Ronald Jacobson Mr. and Mrs. Laurence D. Kane Mr. and Mrs. Maurice B. Kane Mr. and Mrs. Donald Kaplan Mr. and Mrs. Harry Kaplan Mr. and Mrs. Jonas B. Klein Mr. and Mrs. David Koocher Mr. and Mrs. Jules Krems Mr. and Mrs. James S. Kriger Mrs. Lewis H. Kriger Mr. and Mrs. Hyman Kroot Mr. and Mrs. Lawrence E. Laben Mr. and Mrs. Rubin Laskoff Mr. and Mrs. Alan I. Levenson Mr. and Mrs. Mayo S. Levenson Mrs. Manuel Levi Mr. and Mrs. Jack Levine Mr. and Mrs. Maurice Levine Mr. Myer Levine Mr. and Mrs. Stephen L. Levine Mr. and Mrs. Richard J. Levy

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a resemble search whether an artist or purchaser is giving, it can be assumed that the information purchaser is giving, it can be assumed that the information.

JACK J. FOREST, M. 40-29 761 SPREET JACKSON MEIGHTS, N.Y. 1373 TVINING 9-2232 January 24, 1969

Dear Mrs. Halpert,

You asked me to remind you in a note of the telephone conversation we had regarding the paintings in the Cafe Galerie.

I was especially interested in the Jack Levine "The Offering", and the Ben Shahn "Man with Wild Flowers".

I will call you one day next week. In the meantime, I hope you feel better.

Cordially,

Jack J. Forest, M.D.

turchard 3/16/69 # 1/388 Humanit He

:50 PM

686-8647

searchers are responsible for obtaining vector permissions searchers are responsible for obtaining vector permission on both strict and purchaser involved. If it cannot be stablished after a responsible search whether an artist or rehaser is living, it can be assumed that the information my be published 60 years after the date of sale.

January 22, 1969

Thomas Jefferson Galbery 1014 No. Doheny Les Angeles, California

Dear Tone

Being deluged with letters from attorneys, I have to write you again to ascertain whether you have already returned the three Zorachs, two sculptures and one painting, if not, please do so, together with all the other items, which you have had since October.

I sure wish you would come here to help the poor old widow, who is besieged by all the "stinkers" in the art world, and a few nice people.

fond regards,

Edis tou

Fole

January 7, 1969

Mr. Welter Compton
Fogg Art Museum
Cambridge, Massachusetts

Dear Mr. Compton:

As I have been away from the Gallery on a lecture tour, etc., I just came across your letter regarding the Dove dissertation you have in mind. Because we receive so many requests of this type, and do not have the facilities to devote to scholars, we made special arrangements for the Archives of American Art to have all our photographs of each artist's works, together with biographical material, catalogues on one-man shows, and the clippings, which are in a apparate book for references. Since you have already been at the Archives, you probably are familiar with this material.

In your case we will make an exception, but it will be at least two weeks before our stockroom will be in perfect order so that the time element involved in showing some of these specific paintings by Dove will be considerably reduced.

May I suggest that you communicate with me about the lat of February to set up a specific date.

Sincerely yours,

EOH: fee

# THE DOWNTOWN GALLERY 465 Park Avenue New York, New York 10022

#### Page Two

1969

Catalogues & Books - Donation to America-Israel For Israeli Museum	Foundation
Morris - One-Man Exhibition - Downtown Gallery	Jan. 28-Feb. 21,1964
Morris - One-Man Exhibition - Downtown Gallery	Feb.14-Mar. 11,1967
Caborn - Clowns & Non-Clowns Exhibition Downtown Gallery	Feb.27 -Mar. 17, 1962
Osborn - One-Man Exhibition -Downtown Gallery	Nov. 3 - 28,
Osborn - One-Man Exhibition -Downtown Gallery	April 7-25, 1959
Price - One-Man Exhibition - Downtown Gallery	Jan. 28 - Feb. 21, 1958
Sheeler & Kuniyoshi -Two-Man Exhibition at the Downtown Gallery (Sheeler-Tempera on Plexiglas)	Jan. 5 - 23, 1965
Sheeler - Retrospective Exhibition - Allentown Art Museum	Nov. 17-Dec.31, 1961
Sheeler - Exhibition from the Collection of William H. Lane Foundation-Downtown Gallery	Apr11 3-38, 1956
Sheeler - One-Man Exhibition -Downtown Gallery	March 5-April 19,1858
Sheeler - One-Man Exhibition - Downtown Gallery	May 3-27, 1966
Sheeler - Retrospective Emhibition - Ulversity of California	1954
Sheeler - Retrospective Exhibition - Smithsonia Institution - etc.	1968+69
Spencer - Retrospective Exhibition -University Kentucky etc.	of 1965-66
Storrs - One Man Exhibition -Downtown Gallery	March 23-April 17,196
Storrs - One-Man Exhibition - Downtown Gallery	April 18 -May 13,1967
Weber - Memorial Exhibition - Boston University	Mar. 10-31, 1962
American Art - 20th Century Image to Abstraction Exhibition - Amon Carter Museum, Ft. Wor	
Downtown Gallery - 43rd Anniversary Exhibition	Sept. 10 -Oct. 5,1968

V

# CATALOGUES AND BOOKS - DONATION TO AMERICA-ISRAEL POUNDATION FOR ISRAELI MUSEUM

Davis - One-Man Show - Downtown Gallery April 24-May 19,1962

Davis - One-Man Show - Downtown Gallery Nov. 6 - Dec. 1, 1956

Davis - Memorial Exhibition - Smithsonian Inst. 1965

Demuth - Gallery Collection Exhibition - Downtown Gallery May 20 - June 7, 1958

Dove - Retrospective Exhibition-White Art Museum at Cornell University November 1954

Dove - One-Man Exhibition - Downtown Gallery March 15 -April 8, 1967

Dove - Watercolors Exhibition - Downtown Gallery Sept. 30 - Oct. 11,1958

Dove - Collages Exhibition - Downtown Gallery Nov. 1 - 26,1955

Dove - Paintings Exhibition - Downtown Gallery Feb. 28-Mar. 24, 1956

Dove, Arthur G. - Book by Frederick S. Wight (Mardcover)
1958

Dove - Same as above - (Softcover)

Guglielmi - One-Man Exhibition-Downtown Gallery Nov. 7-25, 1967

The Edith Gregor Halpert Collection - Exhibition at the Corcoran Gallery of Art Sept.28 - Nov.11,1962

Selections from the Edith Gregor Halpert Collection at the Root Art Center, Hamilton College-Clinton, N.Y. Nov.13-Dec.7,1960

Edith Halpert & the Downtown Gallery - Exhibition at the Museum of Art - University of Connecticut 1968

Harnett Centennial Exhibition-Downtown Gallery April 13 -May 1, 1948

Kuniyoshi Retrospective Exhibition -Boston Univ. Feb. 24 - Mar. 18, 194/

| Kuniyoshi - One-Man Exhibition-Downtown Gallery April 4-22, 1950

Kuniyoshi - Ink Paintings - Downtown Gallery Oct. 20-Nov. 14,1953

Kuniyoshi - Preview Selection in N.Y. - Boston Univ.
Exhibition - Retrospective Exhibition
Downtown Gallery Jan. 25 - Feb. 11, 1961

Kuniyoshi - One-Man Exhibition Nihonbashi Gallery in Tokyo, Japan Mrs. Edith Gregor Halpert January 2, 1969 Page 2

Thus, if you can give us the city and state in which the artists live, that is sufficient for the catalogue; and if you prefer that we send their invitations and their catalogues to them in care of your Gallery, we can do this. We will trust that you will see that they are forwarded to them. In general, we like to send catalogues to the artists directly, because in a great many cases have found that, otherwise, they never receive them. However, I am sure that this would not apply with your Gallery.

There is an awful let of red tape involved in these exhibitions, and I appreciate all your trouble in helping us with this.

With best wishes for 1969,

Sincerely yours,

Murice B Chris Low

(Mrs.) Muriel B. Christison Associate Director

MBC:w

Morris - Dens, Messe Abiguia Olaeffer New Mexico Abiguia Ostom - Balisburg, Cam Stasad - Houstuder, Hairain Mr. Gilbert Harrison 3556 Macomb Street, N. W. Washington, D. C.

Dear Mr. Harrisons

We are now ready to ship the Charles Sheeler to you. As our insurance covers us only to the portal I am writing to suggest that you add the \$7500 valuation to your insurance floater - a customary arrangement. As soon as I get word from you to that effect I will have the painting picked up, packed, etc.

Sincerely yours,

Mrs. Edith Gregor Halpert, Director

eior to publishing information registing sales transactions, marchest are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information my be published 60 years after the date of sale.

This is a fast manage value in deferred charactor is indicated by the stoper symbol.

# WESTERN UNIO

TELEGRAM

SYMBOLS DL = Day Lener

International Letter Telegra

The filing time shown in the date line on domestic relegrants is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

AHB148 (50) (43)PB316" P WA179 POF WASHINGTON OC 11 926A EST DOWNTOWN GALLERY 465 PARK AVE NYK SHEELER INSURED SEND GILBERT HARRISON (930).

January 11, 1969

Fort Worth Art Center Museum 1309 Montgomery Street Fort Worth, Texas 76107

#### Gentlemen:

Your announcement of the opening of the Robert Rauschenberg: Selections exhibition was received at the Gallery.

Mrs. Halpert was unable to attend; however she did ask that I drop you a note and explain that she had previous commitments and could not therefore attend.

Thank you for keeping us advised of your current exhibitions, etc.

Sincerely,

Murray M. Wax Assistant to Mrs. Edith G. Halpert

MMW/me

January 11, 1969

Mrs. Susan Terdiman Winthur Museum Winthur, Delaware 19735

Dear Mrs. Terdiman:

As I have been away from the Gallery - and to cap the climax - have had new employees, I just have learned in looking through my papers that I did not send you a reply regarding the Shaker picture.

Unfortunately, it is hanging in my summer home in Connecticut and I have been unable to get there or to have anyone take the picture off the wall and deliver it to New York. Perhaps you can use it at some future time when I can make the necessary trip.

I hope you will forgive me and that I may be able to cooperate with you at some future time.

Sincerely yours,

EGH/mmw

sourchers are responsible for obtaining written per ton both artist and purchaser involved. If it cannot tablished after a reasonable search whether an arechaser is living, it can be assumed that the inforay be published 50 years after the dots of sale. The Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York City 10028

January 29, 1969

Mrs. Edith G. Halpert The Downtown Gallery 465 Park Avenue New York, New York

Dear Mrs. Halpert:

I am researching a Guggenheim Collection gouache by Arthur Dove, entitled, Centerport Series #28, 1942, and wish to ask you for help on provenance and exhibition history. Could you explain the following label we found on the gouache reverse:

"The Downtown Gallery, 32 E 51st NY Arthur Dove, no. 42/5 Title: Centerport Series #28, Date 1942 Med. wc size 9x6 s.p. HL1"

Does the label indicate your ownership, or perhaps a loan to your 1958 show, Dove, Group of Watercolors, 1929-1946, and if so, from whom did you borrow it?

Any clues as to the history of the gouache before our acquisition of it in 1966, through a gift of Mrs. Andrew P. Fuller, would be of great help.

Sincerely,

Aurehold y fort Worth, Classes,

Joellyn Duesberry

4557 Slant RESEGRA



### ACKNOWLEDGMENTS

This brochure is published each year on the occasion of the Temple Beth El Art Festival, organized by Rabbi Sky in 1962.

Now in its seventh year, this unique art event has drawn on the energies and cooperation of the entire community. To thank everyone properly is quite impossible, but there are some we must make mention of.

Our gratitude to Brandeis University for making their works available, for furnishing information and reproductions, and most especially, to Doctor Soitz.

To the following, who lent works for sale in our exhibition: Alpha Gallery, Boston, Mass., Associated American Artists, New York, Frost Gully Gallery, Freeport, Me., Forum Gallery, New York, David B. Findlay Galleries, New York, Gallery of World Art, Newton Centre, Mass., Mildred Alpers Gallery, Peabody, Mass., Landau-Alan Gallery, New York, Priscilla Hartley Gallery, Kennebunkport, Me., Pucker-Safrai Gallery, Boston, Mass., Shirley Kuvent Gallery, Portland, Mc., Kennedy Galleries, Inc., New York, Boris Mirski Gallery, Boston, Mass., The Tragos Gallery, Boston, Mass., Eleanor Rigelhaupt Gallery, Boston, Mass., Shore Galleries, Boston, Mass. To the U.S.Y. for distributing our posters. And, finally, to our local merchants, for their generosity: Casco Bottling Co., George C. Shaw Co., Columbia Market, A&P Food Stores, Red Rose Tea, Martin's Foods, Harmon Florist, H. C. Brown, Haven's Candy Kitchen, and Roberts Office Supply.



THE TELEPHONE LADY. Elaine Geisinger. Bronze,

Frine to publishing information regarding sales transactions, rescarchers are responsible for obtaining written permission from both artist and purchaser investred. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information many be published 50 years after the date of sale.

# from BRANDEIS UNIVERSITY

#### A MOSHE CASTEL

POESIE DE CANAAN, 1962

Oil and sand on canvas, 63\\( a \times 44\\\ 2 \) in.

Brandels University Art Collection, gift of Mr. and Mrs. David

Kluger, New York

#### **B** FRANCIS CELENTANO

BLACK HEXAGON, 1965

Acrylic on canvas, 60 x 46 in.

Brandels University Art Collection, gift of the International Artists' Seminar, Fairleigh Dickinson University, Madison, New Jersey

#### **C STUART DAVIS**

STILL LIFE: RADIO TUBE

Oil or canvas, 50 x 321/s in.

Brandels University Art Collection, Bequest of Louis Shapiro,

#### FRITZ GLARNER

RELATIONAL PAINTING NO. 87, 1957

On on canvas, 50 x 44 in.
Brandois University Art Collection, gift of Mr. and Mrs. Max
Acranowitz, New York

#### JUAN GRIS

THE SIPHON, 1913

C'I on canvas, 31% x 23% in. Brandeis University Art Collection, gift of Edgar Kaufmann, Jr., New York

#### MON LEVENSON

BLACK MOVING PLANES XX, 1964

Relief construction in acetate, plexiglass, and paper, 36 x 36% x 2½ in.

Brandois University Art Collection, gift of the artist, in memory of Frank A. Cohen

#### G REGINALD MARSH

CONEY ISLAND BEACH NO. 2, 1938

Tempera on pressed board, 29% x 39½ in. Brandels University Art Collection, gift of Senator William Benton, New York

#### H I. RICE PEREIRA

TRANSPARENT PLANES

Oil on canvas, 28 x 34 in.

Brandeis University Art Collection, gift of Marvin Small, Fort Lee, New Jersey

#### I KAY SAGE

THIS SILENT WORLD, 1955

Oil on cenvas, 18¼ x 15¼ in.

Brandels University Art Collection, gift of the Estate of Kay Sage Tanguy, Waterbury, Connecticut

#### MORTON L. SCHAMBERG

MACHINE FORMS

Oil on canvas, 18¼ x 14 in. Brandeis University Art Collection, Anonymous gift.

#### K ROBERT RAUSCHENBERG

SECOND TIME PAINTING, 1961

Oil and assemblage on canvas, 65% x 42 in.
Brandeis University Art Collection, Gevirtz-Mauchin Purchase Fund

#### L TADASKY

#D-122, 1966

Acrylic on canvas, 59 x 59 in. Brandeis University Art Collection, gift of the artist.

#### M YVES TANGUY

LAND OF THE SLEEPERS

Oil and tempera on canvas, 12 x 10 in.

Brandeis University Art Collection, gift of the Estate of Kay
Sage Tanguy, Waterbury, Connecticut

#### N ANDY WARHOL

SATURDAY DISASTER, 1964

Oil silkscreened on canvas, 118% x 81% in.
Brandeis University Art Collection, Gevirtz-Mnuchin Purchase Fund, by exchange

#### O TOM WESSELMANN

STILL LIFE NO. 25, 1963

Oil and assemblage on canvas, 48 x 72 x 4 in.

Brandeis University Art Collection, Gevirtz-Mnuchin Purchase Fund

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information

rier to publishing information regarding rates transactions, necessitions are responsible for obtaining written permission responsible for obtaining written permission responsible and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaest is living, it can be assumed that the information sy be published 50 years after the date of sale.

January 28, 1969

Miss Deris Bry 11 East 73rd St. New York 21, N.Y.

Dear Miss Bry:

I am glad to have your address so that I may write to you directly, regarding the proposed purchase of ('Keeffe paintings by you or the artist. Since I purchased many of these paintings for my personal collection, I intend to keep them permanently, and not consider parting with them.

They will be given to Institutions eventually, not for sale.

Sincerely yours,

EGHa fee

A

nor to publishing information regarding sales transactions, assemblers are responsible for obtaining written permission rom both strike and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or probaser is living, it can be assumed that the information may be published 60 years after the dete of sale.

January 31, 1969

Reath Gallery
62 Fonce de Leon Ave, N.E.
Atlanta, Georgia

Dear Leanner

Budworth has picked up the shipment, and when I looked at the consignment list I was shocked that we had listed prices way below the regular figures, particularly those which are the only examples left in our stock. As you well know I am in not in good condition and in many instances just put down my cost price rather than the seli-ing price.

Therefore, will you be good enough to insure them at the listed prices and add at least 25% on each item so that you can get your 10% commission on the increased figures.

The buyers will be grateful to get this for the 25% increase instead of doubling the figures. I am sure you will understand my current problem and will be a good girl and cooperate.

Also, on the consignment those that are listed and marked NFS (Not For Sale) should have been listed merely as from a Private Collection.

Good luck, with fondest regards,

As ever.

EGH/www

P.S. We're mailing you the few photos that we were able to obtain, thus reducing your job of having to do them all.

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission um both artist and purchaser involved. If it cannot be risblished after a reasonable search whether an artist or releaser is living, it can be assumed that the information y be published 60 years after the date of sole.

January 31, 1969

Miss Joellyn Duesberry Research Assistant The Solomon R. Guggenheim Museum 1071 Fifth Avenue New York, New York 10028

Dear Miss Duesberry

Thank you for your letter of January 29th which we received today.

In reply, please be advised that the watercolor painting by Arthur G. Dove, entitled CENTERPORT #28, 1942 was purchased in April 1959 by the Fort Worth Art Association, and we have no further record of its history.

We are indeed sorry that we cannot be of any further help to you.

Sincerely,

Murray M. Wax Assistant to Mrs. Edith G. Halpert

M& / 100

January 3, 1969

Mr. Paul F. Norton Chairman, Dept. of Art University of Massachusetts Amherst, Massachusetts 01002

Dear Mr. Norton:

I am sorry to be so late in my reply but I have been out of town and just returned.

No, the Blemly scrapbook does not have any mention of the painting you refer to in your letter of December 4th, 1968, and also I do not have the Birch Catalogue. Consequently, I cannot be of any help to you in this matter.

Next summer, I hope to work on my Harnett book which I had planned some years ago - but did not want to conflict with Frankenstein's book and refer to the mistaken "forgeries", about which I happen to have complete information on a number of them. These papers are in the Connecticut warehouse and I will attend to the matter during the summer when I spend quite a bit of time in my summer home.

Won't you please let me know when and where your article appears so that I may purchase a copy of the publication.

Best wishes for a Happy New Year.

Sincerely,

rice to publishing information regarding sales transaction resourchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or urchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Vance E. Kondon, M.D.

1822 GARNET AVENUE SAN DIEGO, CALIFORNIA 92109

January 4, 1969

Mrs. Edith Halpert 465 Park Avenue New York, New York 10022

Dear Mrs. Halpert:

Something is drastically wrong. I had forwarded along with my initial latter to you, a check for \$2,000.00. That check was dated August 27, 1968, and was # 8927, made out to the Downtown Gallery. Please see if you can find it, as apparently it has not cleared through the bank. I just the other day forwarded another check for \$1,000.00, #9342, which leaves the balance now, \$3,650.00. I will have this paid within the next three months or sooner. I understand your position and will do the best I can to get Mrs. Weber off your back.

If you should have a photograph of any of the Kunieshi paintings that you have available, please send them to me. It may be that I may not get to New York before July and I would certainly like to make a decision before then.

Hoping to hear from you shortly.

Sincerely,

Vance E. Kondon, M.D.

VK:mg

January 6, 1969

Dr. Jerome Smith 621 North Chester Road Swarthmore, Pennsylvania

Deaf Dr. Smith:

We are now ready to ship the Morris Broderson to you. As our insurance covers us only to the portal I am writing to suggest that you add the \$1900 valuation to your insurance fleater - a customary arrangement. As soon as I get word from you to that effect I will have the painting picked up, packed, etc.

Sincerely yours.

Mrs. Edith Gregor Halpert, Difector

neb

January 7, 1969

Mrs. Joan Ankrum Ankrum Gallery 657 North La Cienega Blwd. Los Angeles, California 90069

Dear Joans

No doubt you think I have disappeared from the U.S.A. since you have had no word from me.

For your information, I have been very ill for quite a period but am now almost back to so-called normat. This explains why we did not arrange for the promised Broderson Exhibition - for the simple reason that I want to do it right and I was in no condition to carry on.

Now that I am starting to make plans for this exhibition, I find that we have already sold quite a number of Morris' new paintings. This would entail a good deal of expense in getting the things returned here for that purpose because they went to various distant perts of the country. Why don't you think about this problem and let me know your wishes in the matter.

We have had no featured flaws this season for the reason that I mentioned above, but now that I am in better condition, I am getting started again. Despite the fact that we have not advertised shows, it has not affected our business.

I have so much to tell you and hope I can do it in the near future either in Los Anegeles or in New York - where I can put you up in my apartment.

With love to you and yours,
Sincerely,

EGH/mm/ Enclosure

JAN 21 1969

Dear Customer,

Enclosed is your original order. Please retain it until all books are received.

Thank you.

Sincerely,

DOVER PUBLICATIONS, INC.

Arme Sexter

Customer service

Granding. ( fallerie in the Caustry In you fall Gallery do you ver have arrey de cays. If You do would you seed me policies and then prices -Will of Course Petury The Jeduce. your truly, Mes George Wick

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the data of sale.

January 31, 1969

Secretary to
Mr. Thomas P.F. Hoving
Director
Metropolitan Museum of Art
Fifth Avenue & S2nd St.
New York, N.Y.

Dear Madams

Just before the current Negro show was installed at the Metropolitan Museum, I wrote a letter to Mr. Howing about an exhibition of paintings and sculptures by American Negroes, that was held at The Downtown Gallery in 1941. With the letter, I sent a photostat topy of the catalogue, the only one is my possession. I would appreciate it very much if you would return it to me, if it is not the kind of exhibit you had in mind, as I would like to have it as an addition to my files.

If you would prefer to have it called for, I can send our Porter any working hour that is convenient for you.

Many thanks.

Sincerely yours.

Bills for

Prior to publishing microsition regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 7, 1969

Mr. E. R. Hunter Norten Gallery and School of Art P.O. Box 2309 West Palm Boach, Florida 33402

Dear Reya

Please fargive me for being so remiss in connection with your letter of Nevember 25th. As you probably know, we are having a rough time in New York obtaining clerical help (as well as cooks), and a good doal of the mail is misfiled.

The painting by Yaous Kuniyoshi, entitled ROTTING ON THE SHORE, dated 1945, 46" I 36", should now be insured for a minimum of \$6,500.

I am heping that I can make the trip to Gainesville, and have the pleasure of seeing you again.

As ever.

ROSI - Fam

# about the artists...

JOHN TOWNSENO, born 1929 in Wisconsin. Educated in the midwest, he is now at the University of Massachusetts, Amherst. Of his work, he says, "I am involved with the play of light on a broken surface, and with wave pattern configurations."

ELAINE GEISINGER has studied at the Art Students League, and with LUCCHESI at the New School. She is now instructor of sculpture at the Jewish Community House of Brooklyn. She is represented in many private collections, both in the U.S.A. and abroad.

TSHIUTA KIMOURA (b. 1917, Takamatu) settled in Paris in 1945 where he first painted landscapes in a rigid style . . . soon moved to lyrical emphasis in his vision, gained in rhythm and freedom of expression . . . a luminist who shuns shadows and sombre tones, Kimoura's forms are shaped by the light which he suffused in his canvases so exultantly.

MOSHE CASTEL (born in Jerusalem, Palestine, in 1909), into a Sephardic family which had settled in the region tive centuries before. In one-man shows and several international group exhibitions. Divides his time between Safed, Israel, and Paris. In The Museum of Modern Art's exhibition ART ISRAEL TODAY in 1965.

STEPHEN ETNIER bares his own personality in each and every scene he paints. Now living in Boothbay Harbor, hi works are included in the Metropolitan Museum of Art and the Boston Museum.

VINCENT HARTGEN, Professor and Head of the Department of Art at the University of Maine, has, as a talented and accomplished artist, recreated the grandeur of Maine's forests and seacoast in varying moods of power and lyricism.

**DAHLOV IPCAR**, daughter of the late William Zorach and Marguerite Zorach, fuses the gay and vibrant in art. Accomplished in the varied media — collages, oils, water colors, tapestries and pencil drawings — she is also noted for her illustrated story books for children.

WILLIAM PRESTON is a self-educated Cleveland-born artist, has received numerous awards for his work, including the Ranger Prize from the National Academy of Design.

**THOMAS CROTTY** "tends to use Wyeth's method of abstracting and conventionalizing nature . . . infuses the scene with a pathos personal to himself . . . intelligent . . . perceptible.

Prior to publishing information regording sales transactions, researchers are responsible for obtaining written permission from both actist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information purchaser is living, it can be assumed that the information purchaser is living, it can be assumed that the information purchaser is living.

# rior to publishing information regarding sales tramactions meanthers are responsible for obtaining written purmission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or inchaser is living, it can be assumed that the information are be multished 60 years after the date of sale.

## about the artists...

TADASHI ASOMA, born in Japan 1923. Taught art in public schools until awarded a government scholarship in 1958, which took him to Paris. The following year, he visited the United States for the first time. In 1961 he returned to settle permanently.

CATHERINE ZIMMERMAN, born 1939 in Louisiana, attended Smith College, studied in Europe, then settled in Boston, Mass. Among her collectors are the Chase Manhattan Bank and the Smith College Museum.

prize in calligraphy in first grade of school. Outstanding student of natural science, drawing and French. Graduated with honors as metallurgical engineer, University of Louvain . . . has done a mural painting in Brussels, written short stories and drawings for publication, acted in French plays . . . he has held numerous one-man shows, received two Fulbright Travel Grants and done oil and pastel portrait commissions. He resides in New York.

WILLIAM ZORACH (b. 1887, Lithuania) spurned to use such shortcuts as the pneumatic chisel . . . mastered the techniques of working directly with wood and stone . . . sculptures executed in monumental style. Mr. Zorach died in 1966. He made his home in Robinhood.

SIDNEY HURWITZ (b. 1932, Worcester), Assistant Professor of Art at Boston University, has held four one-man exhibitions and has received the Tiffany Award in 1966. His works have been exhibited in the Museum of Modern Art and DeCordova Museum among many others.

SCARLETT (b. 1921, Hanover) studied at the age of eleven under internationally-known portrait artist Sidsel Washburn. She received a degree in Fine Arts from Skidmore in 1943 and continued her study at Columbia. A resident of Windham, Maine, she has had three one-man shows at Gorham State College, and her works are in many collections including that of Dartmouth College. For the past two summers her works have won first and second prizes at the summer exhibitions of the York Art Association.

MIRTALA BENTOV received a Bachelor of Fine Arts degree (magna cum laude) from Tufts University. The Russian-born artist has participated in numerous group shows . . . her work is included in many private collections. Miss Bentov makes her sculptures in direct wax and casts them in bronze by the lost wax process.

**LEONARD BASKIN** (b. 1922, New Brunswick, N.H.) turns out brilliantly executed sculptures and woodcuts. He exhibited at Bowdoin College in 1963.

January 11, 1969 A.M.

back

Mrs. Klass called to say that the Broderson painting "Still Life With Wood & Fish" is to be shipped by Emery Air Express, to: George Perutz
11405 St. Michaels Drive Dallas, Texas

ROBERT RAUSCHENBERG (b. 1925, Port Arthur) utilizes Abstractexpressionist techniques . . . a master of striking juxtapositions in both subject and style, he builds up a concussion of forces. With open brush work, he executes dazzling sorties from within the world of art into the chaos of life. Movement is inherent . . . imagery pervades the canvas . . . an "environmental" painter.



SECOND TIME PAINTING. 1961.

Robert Rauschenberg. Oil and assemblage.

Brandeis University Art Collection. Gevirtz-Mnuchin Purchase Fund.

sor to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or archaeser is living, it can be assumed that the information sy be published 60 years after the date of sale.

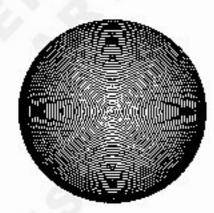
page two

The total price of the tour is \$1,360.00 per person and the deposit is \$250.00. Single supplement is \$100.00 per person. If you have any further questions, kindly contact Miss Nell E. MacCracken at Ambassador Travel Service, Inc. at 656-1700.

Sincerely, Jan Tan James Harithas

**8LACK HEXAGON.** 1965. Francis Celentano. Acrylic. Brandels University Art Collection. Gift of the International Artists' Sominar, Fairfelgh Dickinson University, Madison, New Jersey.

style reflects use of black and white to create a visual acrosption design.



#D-122. 1956. Tadasky, Acrylic. Brandeis University Art Collection. Gift of the artist. Style rellects visual perception exercise in motion.

Prior to publishing information regarding tales transcripts.

Recommisses are responsible for obtaining written permission of the first and processors for obtaining written permission optablished offer a resonable resuct whether an artist or processor is fixing, it can be assumed that the information may be relabilished for your after the date of take.

Again as in years past we have brought to the City of Portland a challenging exhibition. In its essence it differs from the emphasis of previous years. Non-representational in character yet contemporary in thought, these works of art speak to us, for they represent contemporary man's dilemma. His center is gone. His point of reference is constantly changing. And yet, he seeks meaning, structure, purpose in his life.

The many revolutions that dot our land and engulf our world are only cries for meaning. A meaningful existence, a meaningful occupation, a meaningful life.

The search for meaning is an ancient quest. In its broadest sense it is a spiritual quest. Primitive man sought meaning in his representation of the forces of nature. Medieval man in his cathedrals and representations of Biblical drama. And contemporary man in his representation of his sense experiences, in color, in creative design, in structure.

We hope as you walk through our gallery and stand and view the works of art — you too will find meaning for yourself.

Morainal

January 7, 1969

Mrs. Harold J. Goldman 4602 Valerie Ballaire, Texas

Dear Mrs. Geldman:

As we are constantly deluged with requests for Apprecials, we are now publishing a pemphlet stating that, in the future, such requests will have to be sent directly to a Professional Appraisar, who concentrates on this type of work, and is paid accordingly.

We gave you valuations on three paintings in mid 1967, and can not continue additional reappraisals from year to year. I would suggest that you increase all three figures by 20%, as of the surrent date.

Sincerely yours,

EGH: fam

sice to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchases involved. If it cannot be stablished after a reasonable search whether an artist or archaner is fiving, it can be assisted that the information as the published 50 years after the date of eals.



January 2, 1969

435 MADISON AVENUE INCW YORK, N.Y.10022

Reigh P. Colin

10.1 in the Vice Provident and Counse)
Gibert S. Edelson
Scortlary and Treasurer
Vicing Vill 8-7501 (Area Code 212)
Cliff Address: Artificials, New York

Banel of Directors:
The old C. Mileh, President
Colone V. Theor, Vice President
School Colo, Jr., Vice President
Beland Belay
Andre Erweerich
Alan D. Graskin
Siephen Hahn
Sidney Jonis
Flage Malder, Philadelphia
Crack Peris, Breerly Hills
To Officio (Ex-Presidents):
Alexandre P. Rosenters
Plane Malise
Biology Peris

The Editors The Wall Street Journal 30 Broad Street New York, New York

Dear Sirs:

In your December 31, 1968 issue, you published an article by Felix Kessler on Marlborough-Gerson Gallery. In that article I was correctly described as "administrative vice president of the Art Dealers Association of America (and legal counsel to Marlborough)" and quoted as having said that the Marlborough complex stands out "like U.S. Steel (in) a community of blacksmiths".

I never made that statement, or anything similar to it - nor could I have made it, for to my personal knowledge it is patently false. I, therefore, request that you promptly and prominently publish my denial of having made the statement credited to me. There are other factual inaccuracies in the article, but since they are not credited to me, they do not concern me.

If Mr. Kessler had been as well informed as he should have been as the writer of an article on art dealers, he would have been aware of an article in The New York Times about three weeks ago on the subject of the young art dealers. One of them claimed an annual volume of business of \$7,000,000 which, compared with Mr. Kessler's report of Marlborough's volume at \$11,000,000, would hardly make the other dealer a "blacksmith". If young dealers have that volume of business, Mr. Kessler might have assumed that such old, well established and successful dealers as Paul Rosenberg & Co., Pierre Matisse, Perls Galleries, Sidney Janis Gallery, Sam Salz and Wildenstein & Co. - to name a random few, and there are others - were not as far removed from Marlborough's volume as the article indicates.

# Security Storage Company of Washington

Downtown Gallery 465	SS Park Ave., H. Y	., N. Y.	January 23, 1969	
I need your signature on the attac	ohed GBL #C-940	0772	0.0.0	
Dear Sirs:	¢ .6.	<u> </u>	T. C.	
Would you kindly sign the attac	ohed GBL #C-940	0772 40 1	on hill the	
Would you kindly sign the attached GBL #C-9400772 so I can bill the Smithsenian Institution in Washington, D.C. Please Sign both copies.				
Thank You.		des plan	en ecpres.	
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	Very truly you			
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	BIGNED / ()	mangu	DATE 1 5/69	

YOUR FILE COPY



CABLE ADDRESS AVNETELECT

January 28, 1969

The Downtown Gallery 465 Park Avenue New York, New York.

Dear Sirs:

Mr. Lester Avnet purchased the oil by
Marsden Hartley, "Prayer on Park Avenue",
from your gallery in December 1965. While looking over our records, I noticed that it was
exhibited at your gallery in the following shows:
New Acquisitions, September 1961; The Figure,
May 1962; Summer Exhibition, June 1963; New York
City Exhibition, May 1964. Would you kindly
send us a copy of the catalogue for these exhibitions
for our files. Please send the bill to me at the
above address.

Thank you.

Sincerely yours,

(Mrs.) Joan Wenzel Assistant Curator

cc: Lester Avnet

rior to publishing information repaything sales transasearchers are responsible for obtaining written parm om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist mehaser is living, it one be assumed that the informaay be published 50 years after the date of sale.

PV & D

The Dountown Gallery Hos Park Avenue New York, N. y.

Dear Sir,

My minth grade English class is preparing a time capsule which will contain what we feel are records of

the major events of the year 1968.

I have been assigned to collect material on all types of the creative arts. I would deeply appreciate it if you could send me programs from what you feel were the major exhibits of your gallery during the past year. Any suggestions that you might have as to sources of material for my topic would also be deeply appreciated. Thank you very much for your time and effort.

Sincerelt, Lisa Goldberg Lisa goldberg

123 Longview Drive Emerson, New Jersey

January 21, 1969

nior to publishing information regarding sakes transactions, passerchers are responsible for obtaining written permission run both artist and purchaser involved. If it cannot be stablished after a resuccessive search whether an artist or archaear is living, it can be asserted that the information my be published 60 years after the date of sale.

ALVIN S. LANE 60 East 42\*\* STHERT NEW YORK, N. Y. 10017

January 21, 1969

Mrs. Edith G. Halpert Downtown Gallery 465 Park Avenue New York, New York

Dear Edith:

Thank you so much for your letter of January 20, 1969 with respect to the Stuart Davis that I inquired about.

I hope you are well.

Best wishes.

Sincerel

ASL: sbz

January 4, 1969

Mrs. David H. Miller 610 East Birch Avenue Milwaukee, Wisconsin 53217

Dear Mrs. Miller:

Since you plan to be in New York from January 10th to 15th, I would suggest that you bring in the Zorach painting which you mentioned in your letter of December 28th.

May I also suggest that you telephone me at the number which appears above on the letterhead. We can then make a specific appointment.

Thank you.

Sincerely,

EGH/mm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be attablished after a reasonable search whether an artist or varishmer is living, it can be assumed that the information sy be published 60 years after the date of sale.

January 28, 1969

Mr. Charles Simon 198 East 72nd Street New York, N.Y.

Dear Ar. Stmont

You have made me feel like a kept-woman with all the lovely gifts you sent me, which I appreciate tremendously. I have been indulging in the Nova Scotia salmon and caviar; and the clock is really very beautiful. Many thanks.

I am checking on the inveloce and checks, and will send you a detailed list for your records now that I have some qualified help again.

It was very good to see you, I look forward to another visit in the future.

Best Regards,

EGHs fee

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

January 2, 1969

#### MEMORANDUM

TO: All Members

I do not know how many of you saw the article in The Wall Street Journal on the subject of Marlborough-Gerson Gallery specifically, and the volume of art dealers' business generally. However, I want you all to see the enclosed copies of two letters written by me today to The Wall Street Journal.

Ralph F. Colin Administrative Vice President

RFC/sn Encl. January 7, 1969

Mr. James E. Filgrim, Curator The Corcoran Gallery of Art Washington, D. C. 20006

Dear Mr. Pilgrim:

Under separate cover we are mailing you fifty-six photographs of Storrs paintings and sculpture. The balance has been ordered and will be forwarded as soon as we receive and mark them. Please note that on the Siegel list @Nude@ and @Figure of Woman@are one and the same, the latter being the correct title. Also, on the Clement list "Mourners" is included twice.

When we receive the prices and prints fr om Mr. Siegel, we shall send you a bill for the fifty-six photographs, as well as for the forthcoming balance of the order.

If there is anything further we can do, please let us know. I am looking forward to seeing the Storrs Exhibition on April 25th at the Corroran.

Sincerely yours,

(Mrs.) Nathaly C. Baum

Mailed under separate cover 39 prints by Clements 17 " Siegel

from the Dear Mus Halpert. I have been advered to check an the inscreance values I have Callection covered for. I do need to be protected. If there has been an increase since July of 1.967 I would appreceate your letting me know. I'm enclosing a copy of a letter you wrote at that time & Thank you for all your hundere Mus. Galdena.

January 31, 1969

Miss Naomi Hirshhorn 2071 Castilian Drive Los Angeles, California 90028

Deer Miss Hirshhorn:

Since so many of the Morris Broderson paintings have been sold and had to be delivered in most instances, we have decided to postpone the Broderson show for a few months until we have a group of new paintings with which to prepare an exhibition.

Consequently, we are now ready to ship your painting INTERIOR MARKET IN LISEON, 1, 1968 to you and thank you for your patience.

May I suggest that you add this to your insurance policy as our coverage ends at the portal and you can easily add this item to your insurance floater for safety.

Sincerely,

EGR/mm

Established 1926

IDITH GREGOR HALPERT, Director Consultation by appointment only Telephone: Plaza 3-3707



465 PARK AVENUE NEW YORK, N. Y. 10022

January 11, 1969

Dr. Vance E. Kendon 1322 Garnet Avenue San Diego, California 92109

Dear Dr. Kondon:

Thank you for your very kind letter.

Before we get to the Kuniyoshi situation, may I suggest that we straighten out the Weber deal as Mrs. Weber is now adament about getting paid for all the outstanding accounts - including the BURLESQUE #1, 1909 which she knows has been acquired by you.

As you know, the price for the Museum was \$8,500.00 less 10% which is the only discount that we honor as a purchase by the Museum is very favorable for the artist, no matter how many others have acquired his work. In your case, I gather you have worked it out with the Museum and will pay them directly, reducing the price to \$7,650.00 for the Gallery. To date, we have received \$1,000.00 from you and will have to request that you send the balance shortly so that I may get Mrs. Weber's account up to date. I am sure that you will understand the situation and my position in the matter.

When we get to the Kuniyoshi situation, I can work out a more extended schedule of payment.

Do let me heat from you shortly. I will be most grateful to you. I look forward to seeing you at the Gallery in the near future when I can show you what Kuniyoshi's we have available.

Sincerely yours,

Enclosure / cc: Fine Arts Gallery

DAVIS - DOVE - KUNIYOSHI - G. L. K. MORHS - OSBORN - RATTNER - SHAHN - SHEELER - SPENCER - STORES - WEBER - ZOBACH M. BRODERSON - DEMUTH - HARTLEY - MARIN - O'KEEFFE - PATTISON - PRICE - STASACK - STELLA - TSENG YU-HO WM. M. HARNETT (1H48-1892) - AMERICAN FOLK ART GALLERY, Established 1929 exercises are cosponable for obtaining written permission on both artist and purchases involved. If it cannot be sublished after a reasonable search whether an artist or archaear is living, it can be assumed that the information sy be published 60 years after the date of sale.



# HOFFMAN FUEL COMPANY, INC. 170 White Street • Danbury, Connecticut

Responsible Public Service Since 1897

BRIDGEPORT STAMFORD DANBURY

January 20, 1969

Balance: \$183.80

Mr. E. Halpert Downtown Gallery 465 Park Ave. New York, N.Y.

Dear Mr. Halperts

On several occasions, we have contacted you regarding your Heating Oil account.

It is our desire to give prompt and efficient service under all circumstances. At the same time, we appreciate your payments being made each month in line with our terms.

Won't you please send your payment now or make arrangements for early settlement. If your check has already been sent, please accept our

Very truly yours,

D. K. Litherland

Credit Manager

rice to publishing information regarding rules transactions, researchers are responsible for obtaining written permission on both actist and purchaser involved. If it cannot be stablished effor a reasonable sourch whether an artist or urchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

Walter A. Compton
The Fogg Art Museum
Harvard University
Cambridge, Massachusetts
January 9, 1969

Edith Gregor Halpert Director, the Downtown Gallery 465 Park Avenue New York, New York

Dear Mrs. Halpert:

This is to acknowledge your kind letter of the 7th, January 1969, concerning the Dove material at the Downtown Gallery. Needless to say, I am most grateful for the chance of dealing with it first hand.haldmight add, the timing is perfect. I shall be tied up with end-of-the-term teaching responsibilities until the end of January, and then free to adapt myself to whatever date you would like to set up.

I look forward to February with great anticipation, and shall contact you then.

Yours sincerely,

Walter A. Compton

# cior to publishing information regarding sales transaction meanshers are responsible for obtaining written permission our both artist and purchaser involved. If it cannot be stablished after a responsible sourch whether an artist or inchaser is fiving, it can be seconed that the information by be published 50 years after the date of rate.

## THE CORCORAN GALLERY OF ART

WASHINGTON, D. C. 20006

JAMES HARITHAS DIRECTOR OF THE GALLERY

638-9211 AREA CODE 202

Dear Member:

There are still a couple of reservations open on the August I, 1969 Corcoran Tour to Austria, Italy and England, under the leadership of Jack Perlmutter, Chairman of the Graphics Department at The Corcoran School of Art. This is the last opportunity to join before the list is closed for this most interesting and well designed tour.

As you already know, the Corcoran Tour will take you to the world famous Slazburg Festival, the Opera in the Baths of Caraccalla, a concert at the London Festival Hall as well as dinners and cocktail parties in private homes in various countries. You will visit the breath takingly beautiful Palaces and Schlosses of Austria as well as the Kunsthistorische (National Museum of Fine Arts) in Vienna. You will drive through the lovely scenic countryside outside of Salzburg as well as the Tuscan countryside of Italy and take a boatride up the historic Thames River outside of London.

You will spend three days in Salzburg, three days in Vienna, two days in Venice (enroute from Venice to Florence you will visit Padua and Ravenna), three days in Florence (enroute from Florence to Rome you will visit Perugia and Assisi), four days in Rome and five days in London, plus travel time from Washington to Salzburg and from London to Washington. You will return to Washington, Dulles International Airport, from London on August 22, 1969.

A reception at the Italian Embassy given by his Excellency Ambassador Egidio Ortona for Corcoran Tour members on May 16th was the first of three meetings planned for the group. The next meeting will be announced the end of June, and the last will be held just prior to the group's departure. Each tour member will receive personal notification of the meetings.

#### THE DOWNTOWN GALLERY 465 Park Avenue New York, New York 10022

Page Three

1969

Catalogue e and Books - Donation to America-Israel Foundation
For Israeli Museum

Miscallaneous

Art Students League of New York - Summer Schools in Woodstock and New York City

1969

CHRISTIE'S REVIEW OF THE YEAR

1964 - 65

Revid 5/21/69 Alice Brown for Clavie & Neutzen searchers are responsible for obtaining written permission am both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

searchers are responsible for obtaining veitten permission on both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or nechaser is living, it can be assumed that the information av be published 50 years after the date of sale.

January 24, 1969

Commat Ray Letter Service 220 East 23rd Street New York, N.Y. 10010

Attention: Joe Mayer

Pear Mr. Mayers

Enclosed you will find several lists, which includes such things as change of addresses, names or titles, additions and deletions, to be entered in the proper category as specified on each page. Please proceed at once to make these necessary changes and additions, and send us copies of the stenciled cards to enter into our files.

Your prompt attention to the above matter will be greatly appreciated, as we are now planning a new exhibition, and want to be sure our list is up to date. If there are any further questions, please call me at the above number. Thank you.

Sincerely yeurs,

Murray M. Wax, Assistant to Mrs. Malport

MW: fen Enclosures From the John Marin during this Writ of M. Y. C.? Uppersy of hear from you son

hiregard & shis matter, Daw,

Jones Sincely

Engeno B- adtus

chers are coponsible for obtaining written permission with artist and purchaser involved. If it emnot be label after a reasonable search whether an artist or see is living, it can be assumed that the information a published 60 years after the date of sale.

January 28, 1969

Mr. Thomas Jefferson JEFFERSON GALLERY 1014 North Doheny Los Angeles, California

Dear Mr. Jefferson:

Please be advised that the Zorach Estate has requested the return of the three (3) works which we consigned to you on Sept. 30, 1968, namely:

GGanite-SINGING BIRD, c. 1963 Bronze -SEATED GIRL, 1963 Watercolor-FIVE ISLANDS, 1960

Would you be good enough to ship them to:

The Zorach Collection C/O Hahn Bros. Warehouse 231 East 55th Street New York, New York

We would appreciate your immediate attention to this request and a note from you advising that this has been taken care of.

Mrs. Helpert sends her very best regards.

Sincerely,

Murray M. Wax Assistant to Mrs. Edith Gregor Halpert

MMJ/ma

om both artist and purchaser involved. If it cannot be capitized after a reasonable search whether an artist archaser is living, it can be assumed that the information published 50 years after the data of sale.



January 28, 1969

Miss Marcia Goldfarb 9 Bowdoin Street Portland, Maine

Dear Miss Goldfarb:

Your letter reached me today.

I will be very glad to cooperate with your organization in your 8th Temple Beth El Art Festival, and allow you to have some of our American Folk Art. Our collection includes both the 18th and 19th Century - in various media.

Please give me notice, in advance, before anyone comes in to examine and make a selection as the bulk of this material is in our warehouse.

Sincerely yours,

EGH/200

3615 Christia Dr. Toledo Chio 43606 Jan. 8, 1969.

Dear Striffalfert;

Would you give to me please, your 1969 appraisal on

the following work(s) of art:

abraham Rollier

Max Weber

" Rocky Shore and Bathers' Wernked 1950

Horache 11" x W 141/2"

Signed "Rettuer"

" Seated leosnan"

arlee 1907

Charcoal and Jenul drawing w 10"

Segned "wastleher"

Both zenchased from inhibition " art In Calleto Museur of Art 2/7/64

Thank you very much.

Sincerely yours,

Joseph Lorman 20



### MUNSON-WILLIAMS-PROCTOR INSTITUTE

\$10 GENESEE STREET

UTICA, NEW YORK 13502

ADMINISTRATION - WILLIAM C. MURRAY, PRESIDENT

January 6, 1969

Mrs. Edith Gregor Halpert The Downtown Gallery 465 Park Avenue New York, N.Y. 10022

Dear Edith:

WCM/dwc

Encl.

We have your letter of January 3 regarding the payment to the Edith Gregor Halpert Foundation of \$15,000, which was the purchase price of the Demuth painting MOSPMAS M. EGIAP.

We enclose herewith a photostat of both sides of our check of June 13, 1968 for \$15,000 which was made payable as requested and endorsed by the Foundation.

With all good wishes for the New Year, I remain

Sincerely yours,

William C. Murray, President



63 E. 57 Street, New York 10022 • PLaza 5-9622

January 3, 1969

Mrs. Edith Halpert The Downtown Gallery 465 Park Avenue New York, N. Y.

10022

Dear Edith:

Arrangements are under way to return to you the following works of art which should be in your possession this week:

Morris, George L. K.

Portrait of Suzy

Dove, Arthur G.

Reds

Halpert, Sam

The Dressmaker

Kroll, Leon

Viette Elodie

Osborn, Robert Halpert, Samuel

Portrait of EGH

I take this opportunity to thank you for your kindnesses both to me personally and to the gallery. You have been wonderfully kind and your enthusiasm was a greatly appreciated factor in the organizing of this exhibition.

The Charles Sheeler painting we are not returning since it was sold during the show.

Please accept my best wishes for the New Year which include the hope that the irritating annoyances you now undergoing will be resolved to your liking early enough in the year to enable you to enjoy a substantial remainder.

Sincerely Yours,

George

Mr. Arthur Siegel 421 Roselyn Place Chicago, Illinois

Dear Mr. Siegel:

We should like to order one 8x10 black and white glossy photograph of each of the works by John Storrs listed below.

6-8
1-5
9-9
7-6
2-6
3-10

Thank you for your prompt attention to this matter.

Sincerely yours,

(Mrs.) Nathaly C. Baum

Prior to publishing information regarding seles transactions, respectives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaeor is living, it can be assumed that the information may be published 60 years after the date of sale.

January 22, 1969

Mrs. Jeanette Edelstein Secretary to Lester G. Avnet AVNET, INC. Time & Life Building Rockefeller Center New York, New York 10020

Dear Mrs. Edelstein:

Thank you for your letter and the check in the amount of \$5,000.00 which you enclosed.

There is some errorain the figures however. I presume that the records you included refers to the two items which were shipped to Palm Beach, Florida:

Charles Demuth-FLOWERS AND CUCUMBERS,c. 1924
Watercolor, and
Elie Nadelman - CIRCUS GIRL, 1919
Wood, Gessoed.

The Demuth was \$15,000.00 and the Nadelman was \$25,000.00 making a total of \$40,000.00. The checks we received on November 8, 1968 for \$5,000.00 and on January 20, 1969 for \$5,000.00 make a total of \$10,000.00 against a purchase figure of \$40,000.00. Thus, the balance you list of \$30,000.00 is correct in relation to these two items.

However, we still have the HIGHTSTOWN TURN-OFF, 1940 which was to have been sent to the Avnet Gallery. Unfortunately, Nesterman who takes care of our deliveries in that area lost his mother more than a week ago and could not or would not make the pick up. The painting is still in our possession, but we hope that he can take care of this before this coming week-end.



RABBI HARRY Z. SKY

Temple Re Portiene,



Prior to publishing information regarding sales transace resourchers are responsible for obtaining written permit from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist opachaser is living, it can be assumed that the informating be published 60 years after the delp of sale.

F

January 11, 1969

Mrs. Muriel B. Christison Associate Director Krannert Art Museum University of Illinois Chempaign, Illinois 61820

Dear Mrs. Christison:

In reply to your request to Mrs. Edith G. Halpert in your letter dated January 2, 1969, below you will find the city and state in which the artists reside:

George L.K. Morris - Lennx, Mass.

Georgia O'Keeffe - Abiquiu, N. Mex.

Robert Osborn - Salisbury, Conn.

Edward Stasack - Honolulu, Hawaii

If you would be good enough to send the copies of the catalogues for them to my attention, we will see to it that they are properly forwarded.

Sincerely,

Murray M. Wax

MMJ/me

January 30, 1969

Mr. Robert L. Dorfman 38 North Main Street Gloversville, N.Y. 12079

Dear Bobs

As you probably know, I have been in a very upset state due to the unfortunate situation that has arisen - courtesy of Bernard Danenberg who forged a large group of documents. What upset me most was the transfer of the Downtown Gallery Corporation to Danenberg.

To further explain my delay in communicating with you about my tax reports was the fact that I had a heart attack as a result of this horrible experience - but thanks to an expert doctor in this building I am almost back to normal.

Will you please let me know when you can come in to take care of this tax business. I believe it is overdue by this time, but of course depend on you entirely in relation to this tax matter and will be most grateful if you will advise me in advance when you plan to come in.

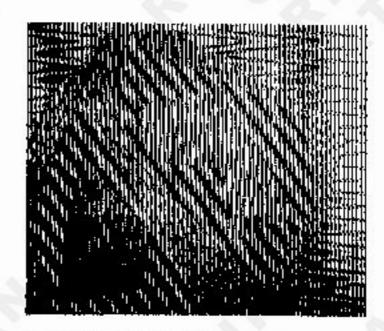
Many thanks for your cooperation.

Sincerely,

EGH /www.

STILL LIFE: RADIO TUBE. Stuart Davis. Oil. Brandels University Art Collection. Bequest of Louis Shapiro, Boston.

first accepted modern American artist . . . worked in the style of synthetic cubism . . . reflects the use of flat decorative planes carefully placed using common objects as subject matter.



BLACK MOVING PLANES XX. 1964.

Mon Levenson.

Relief construction in acetate, plexiglass, and paper.

Brandeis University Art Collection. Gift of the artist, in memory of Frank A. Cohen.

a style based on visual perception experience, using lines and perspective that make the observer think the object of art is moving.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it out to assumed that the information may be published 60 years after the date of sale.

# TEMPLE BETH EL ART FESTIVAL • 1968

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BURTON EPSTEIN	Ans't, Business Mgr.
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MAINE PRINTING GO., PORTLAN

ior to publishing information regarding sales transactions, securchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be sublished after a reasonable sourch whether an artist or rehaser is living, it can be assumed that the information y be published 60 years after the date of sale.

201 East 24th Street, Minneapolis, Minnesota 55404 Telephone: 339-7661 Cable address: Minnart

January 22, 1969

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 465 Park Avenue New York, New York

Dear Mrs. Halpert:

The Minneapolis Institute of Arts is planning an exhibition, American Art: The Early Moderns, dealing with American painting and sculpture between 1900 and 1930. This exhibition, which will tour the state in the Institute's Artmobile, is a continuation of our exhibitions of American art based on the Institute's permanent collection. Basic to the objectives of our Artmobile is the commitment to bring works of art of the highest quality to the attention of the widely dispersed population of Minnesota. To supplement the large number of works from our collection, which will comprise the core of the exhibition, we would like to request the loan of Telegraph Pole by Joseph Stella. If this work is unavailable, we would welcome your suggestions for alternative material of quality relevant to our objective. The exhibition will continue in the Artmobile from August 1, 1969, through August 1, 1970; an itinerary will be sent at a later date.

Regarding the special nature of this request, we want to assure you that the Artmobile is completely controlled at all times by its own self-contained temperature and humidity system. In addition, the gallery is fully protected against fire by an automatic Kiddy CO<sub>2</sub> system. The complete vehicle is covered at all times, when not occupied by members of the staff, by the approved Babaco burglar alarm system.

January 15, 1969

Mr. Gilbert Harrison 3556 Macomb Street, N.W. Washington, D.C.

Dear Mr. Harrison:

Just a little note to advise you that the Charles Sheeler tempers painting BARN VARIATION, 1947 is on it's way to you.

Enclosed you will find a blue copy of the invoice. Upon receipt of the painting, please sign the blue copy and return it to us for our records.

Thank you wary much, and I know you will enjoy this gem of a painting.

Sincerely,

Murray M. Wax Asst. to Mrs. Edith G. Halpert

MW/m

Enc.

university of florida, college of architecture and fine arts UNIVERSITY GALLERY gainesville, florida 32601

January 28, 1969

Mrs. Edith G. Halpert The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Mrs. Halpert:

Just a note to say "hello" and to forward the enclosed check.

I am truly sorry, after all your kind help and interest in our Kuniyoshi exhibition, that this amount can't be more. But, at least I hope it will encourage you to come down for our opening on the 7th.

Hoping to see you soon.

Warmest regards,

Roy C. Craven, Jr.

Thony CUAVE

Director

RCC:mzb Enc. ANDY WARHOL (b. 1930, Philadelphia) is interested in objects, not ideas. Noted for his paintings of mass-produced commodities, "currency," personalities and disasters, Warhol's art uses the visual strength and vitality which are the time-tested skills of the world of advertising that cares more for the container than for the thing contained. Warhol uses the silk screening method to further remove him from his work. "The reason I'm painting this way is because I want to be a machine... I think it would be terrific if everybody was alike."



SATURDAY DISASTER. 1964.
Andy Warhol.
Oil silk screened on canvas.
Brandeis University Art Collection. Gevirtz-Mnuchin Purchase Fund, by exchange.

resure to publishing information regarding sales transactions, freesurchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 50 years after the date of sale.

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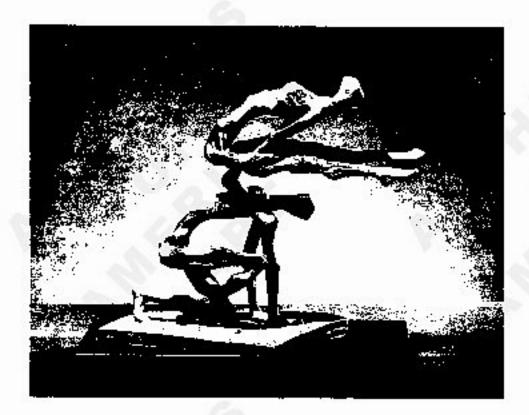
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mir. and mis. Daniel buggi

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Mr. and Mrs. Lester Willis
Mr. and Mrs. Stephen J. Willis
Dr. and Mrs. Lloyd B. Wolf
and the second s

". . . There were princes and nobles to patronize the arts. Here is only the public."

Fuller

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information



LEAPFROG. Mirtala Bentov. Bronze.

combines a classic sense of representation with an awareness of the value of open spaces. Uses the openings as a counterpoint to the concrete forms.



Ruth Gikow. Oil. Courtesy The Forum Gallery.

ADOLESCENT.

# Temple Beth El Art Festival 400 DEERING AVENUE, PORTLAND, MAINE 04103

Telephone 207 774-2649

January 17, 1969

American Folk Art Gallery 465 Park Avenue New York, New York

Dear Mrs. Halpert:

On May 10 - 15, we will hold our 8th Temple Beth El Art Festival. This show has not only won acclaim in the local community, but we feel it has achieved a degree of maturity to rank it as a major cultural event in Maine.

This year we desire to vary our format. We would like to show American art from primitives to the present. A brochure with your gallery's name happened to be among our papers, and I thought I would drop you a line te see if you could help us. We would like to have 18th and 19th century work for exhibit and sale.

A member of our committee will be in New York during the next few weeks. If you would like, she can stop by and discuss arrangements with you.

I am enclosing a catalogue from last years show for your information.

Sincerely yours, old fact
Marcia Goldfarb

Chairman

Reply te: 9 Bewdoin Street Portland, Maine

about the artists...

WILLIAM MANNING, native of Lewiston and graduate of the Portland School of Art, is an accomplished landscapist whose recreations, primarily in oil, of the Maine coast, have won him awards at the Maine State Festival, 2 one-man exhibitions at the Portland Museum of Art and one the Beacon Hill Gallery of Boston; and a place in the rmanent collection of the DeCordova Museum, the stland Museum of Art, and Amherst College.

TZ GLARNER (Swiss, b. Zurich 1899). Studied at demy of Fine Arts in Naples. To U.S.A. in 1936. Comsioned to do mural in Time-Life Building lobby, New City, 1960. Participated in numerous one-man and p exhibitions. Has works in collections of Baltimore aum of Art, Boston Museum of Fine Arts, Brandeis resity, Museum of Modern Art, The Phillips Gallery Vashington, D.C., Whitney Museum of American Art.

MICHAEL WATERMAN is an imaginative, determined young artist. At 20, he has attracted a considerable amount of attention, probably being the youngest artist in the state.

MARGUERITE ZORACH, widely known for her embroidered tapestry, is one of the early American modern artists to draw from French impressionists' influence. Her work has been exhibited extensively, and is in the Metropolitan Museum of Art.

**TADASKY** (Tadasuke Kuwayama) (Japanese, b. Nagoya, 1935); lives in New York. In The Museum of Modern Art's optical exhibition, "The Responsive Eye".

researchers are responsible for obtaining written permission from both artist and purchase involved. If it cannot be established after a reasonable search whether an artist or purchase is living, it can be assumed that the information may be published 60 years after the date of sale.

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be stabilished after a remonship search whether an artist or reheser is living, it can be assumed that the information

Dr. Richard A. Shwall

17 WEST BLACKWELL STREET DOVER, NEW JERSEY

PRACTICE LIMITED TO ORTHODONTICS

FOXEROFT 6-0190

January N., 1969

The Doumbour Gallery, Inc.

This Yoult Giby, N.Y.

itt: Mrs. E.C. Holycet

Door Mrs. Malpart,

I wrote you come time ago requesting the meturn of a block and white thetograph and color alide of a mural by id Reinhardt which I had beped for might be able to sell for mo. In addition could you please furnish to with an appraisal at current prices of the two Shahn works I bought from you; Childhood Memory - watercolor and gousses and the Three Penny Clera - And drawing.

Thank you very much.

cincerely yours,

Short in Shorth

1:8/10

Childhood Memorry 1962 - #1500 - purchased 11/63
W/C garache 9:

Threezinny Opera 1958 \$ 950 - purchased 2/5/67
drawing



8-

EDITORIAL OFFICES: Marquis—Who's Who, Inc 200 East Ohlo Street Chicago, Illinois 60611 Phone: 812-727-2000

1898 - Our Seventy-First Year - 1969

Dear Marquis Biographee:

The Sixth Edition of WHO'S WHO OF AMERICAN WOMEN in which you are sketched, has just been published! WHO'S WHO OF AMERICAN WOMEN is an extension of Who's Who in America.

Since the demand for the book has been so great, we are bringing the fact of publication to your attention to afford you an opportunity of placing subscriptions at the biographees' preferential discounts, before the rather limited edition is exhausted.

These discounts are 10% for subscriptions to be billed on delivery, and 15% discount for prepaid subscriptions, reducing the cost of this more than 1,300 page reference volume to you to but \$31.05 or to \$29.30 respectively. The after publication list price is \$34.50.

This is thus your last opportunity to obtain the new compilation of this widely acclaimed biographical reference work, containing your listing and those of 22,500 other leading women, at the above discounts. Using the enclosed biographee-restricted order form you can still obtain the Sixth Edition at considerable savings either for your personal use or for the reference use of any library, educational institution, or business organization. Incidentally, for business or professional reference use WHO'S WHO OF AMERICAN WOMEN is a tax deductible expense.

WHO'S WHO OF AMERICAN WOMEN will be a handsome and useful addition to your library and a source of reference to other distinguished Americans as well as of gratification to you in having your personal biography in published form. The sketch in enduring book form will also be a source of pride to future generations of your family.

May I take this opportunity of thanking you again for your cooperation in the compilation of the Sixth Edition of WHO'S WHO OF AMERICAN WOMEN.

Sincerely yours,

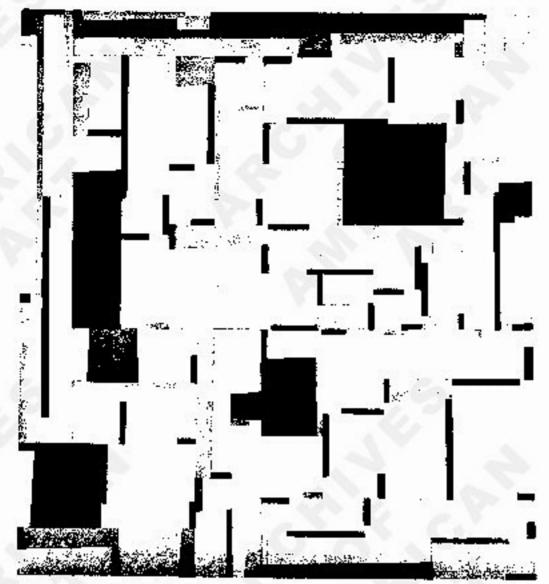
Two Enclosures

AW/APB

Kenneth N. Anglemire

Publisher

rior to publishing information regarding sales transactions, usearchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or archaear is living, it can be assumed that the information may be published 50 years after the date of sale.



RELATIONAL PAINTING NO. 87. Fritz Glarner. Oil.

Brandels University Art Collection. Gift of Mr. and Mrs. Max Abramowitz, New York. has been compared with Mondrian . . . style reflects the use of balanced color. and design in block figures.

Bee Being the Bank and the Comment of the Comment o

pol mit

January 28, 1969

Mrs. George Wick 1433 Savoy Circle San Diego, California 92107

Bear Mrs. Wicks

Thank you for your letter. For your information, we do not represent the estate of C.S. Price, but have in our possession several outstanding examples of his works, which were included in the purchase, some years ago, from an ex-dealer, who moved to France and offered the entire group he owned to me for purchase. We retained two or three of the paintings for future group exhibitions, etc., but have no brochure on any of our artists.

Yes, we have a number of Desoys in our Folk Art collection, but because of limited space in our stock-room, we have all this material in a ware-bouse, which is not easily accessible since the recent strike. If and when I succeed in getting in, and bring back some of the items, including the Decoys, I will communicate with you and send you photographs along with these of C.S. Price paintings.

I hope that when you are next in New York, I shall have the pleasure of meeting you at the Gallery.

Sincerely yours,

Bille Con

AFA

searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published for years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or we haster is living, it can be assumed that the information may be published 60 years after the date of take.

January 20, 1969

Miss Constance Sullivan Chanticleer Press Inc. 424 Madison Avenue New York 17, N.Y.

Dear Miss Sullivan:

As we no longer represent Ben Shahn, we can give you no information about the Syracuse University mural.

I would suggest that you communicate directly with the University, since neither the Gallery nor the artist had any color transparence. We maintain our records with black and white photographs.

Sincerely yours,

EGH: fem

January 23, 1969

The University of Connecticut Museum Of Art Storrs, Connecticut 06268

Attention: Publications Dept.

#### Gentlemen:

We are very much interested in securing about fifty (50) additional copies of the catalogue from the recent exhibition entitled EDITH HALPERT AND THE DOWNTOWN GALLERY.

Would you please be good enough to arrange to have them shipped to us and bill us accordingly for this.

Thank you in advance for your kind attention to this request. Should you have any question or problem in filling this request, please be good enough to contact the writer.

Sincerely,

Murray M. Wax Assistant to Mrs. Edith G. Halpert

MMH/me

ior to publishing information regarding sales transactions, sourchers are responsible for obtaining written permission on both artist and purchases involved. If it cannot be stabilished after a reasonable sourch whether an artist or inchases is living, it can be assumed that the information sy be published 50 years after the date of sale.

January 22, 1869

Mr. Mobert Saustrom 1 Addison Street Larelmont, New York 18698

Dear Mr. Sanstrons

Your letter addressed to Mrs. Helpert has come to my attention. Please be advised that at the mement, the Gallery is temporarily closed, we are in the process of taking inventory and hanging a new show, and Mrs. Helpert is especially everloaded at this time. In addition, she has been called upon frequently to give lectures, etc., which takes her away from the Gallery, making it impossible for her to help you as she very much would like to.

May I suggest that when you are in New York, you check with the Archives of American Art, 41 East 65th St., where you will find complete microfilms, of the material that Mrs. Ralport has gathered about the works of Marin.

Sincerely yours,

Murray M. Wax, Assistant to Mrs. Halpert

MMY: fem

rice to publishing information regarding sales transactions, cosmechers are responsible for obtaining written permission run, both artist and parchaser involved. If it contoot he established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 22, 1969

Mr. H.L. Yochum, President Capital University An Educational Institution of The American Luthernn Church Columbus, Ohio 43209

Dear Mr. Yochumi

Upon my return from a lenghty trip, I found your letter - and must apolgise for the delay in my reply.

I am deeply touched, and delighted to accept the honorary degree, and will be glad to make the trip to Columbus to accept this flattering award.

Under separate cover, I will send you the glossy photograph you requested in your letter.

Yould you be good enough to let me know at what time you want me to appear, and what Airlines you recommend.

I shall look forward with great pleasure in meeting you.

Sincerely yours,

ECHe for

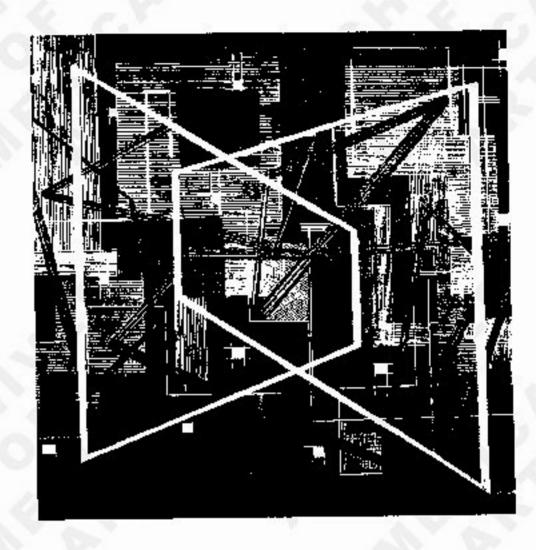
be only a poor imitation of Rothko? How can I give form to a feeling that is old and romantic, yet new to me? and his shand darts across the palette of freshly spilled paint in a cance of fate . . . and the change to woodwinds . . . the mood builds to a spiritual momentum . . like jumping off the cliff . . . the brush selects a singing glob of golden yellow paint and transports the joy of color to the still white surface and it is too late . . . the commitment has been made. The color sets off a sequence of thought . . . an image begins to emerge, unconscious, mysterious, growing, moving, taking on a life of its own . , removed from the rational of story telling . . . aloof from the taste makers and the music from Boston . . . no one shall see the act of creation . . . the aesthetic anarchy . . . this is the real stuff . . . the unspeakable truth . . .

and the image will spread to the edges and be scraped and wiped off in places and be destroyed again and again and then when it's time for coffee . . . or the light has changed . . . or one more brush stroke may kill what fittle ife is left there . . . he'll put the canvas away . . . and they'll say it is finished . . . and frame it with gold and hang it in the Temple show where good people will walk past it and be free to accept it or reject it . . . and they may wender . . . and he'll be staring out of the studio window and the birds in the pine will watch him . . . the music will be different and he'll try a brilliant red this time and for a moment he may feel close to greatness and the image will emerge and he won't know why or how . . . and the writers will tell him in the morning paper.

 Lawrence Sisson Boothbay Harbor, Maine TRANSPARENT PLANES, I, Rice Peraira.

Oil. Brandeis University Art Collection. Gift of Marvin Small. Fort Lee, New Jersey.

style shows interest in detail and interesting use of line -- horizontal, diagonal and vertical, played against each other.



vior to publishing information regarding sales transactions, seasothers are responsible for obtaining written permussion our both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or inchaser is living, it can be assumed that the information

# MALKER ART GENTER

... Lyndale Avenue South

Minneapolis, Minnesota 55403

377-6234

Martin L. Friedman, Director

31 January 1969

Downtown Gallery 465 Park Avenue (Ritz Concourse) New York, New York

Gentlemen;

We would appreciate your assistance in establishing, for insurance purposes only, the current market value of the following work in the collection of the Walker Art Center:

Elie Nadelman

FIGURE ca. 1925 marble 38" including base

To facilitate your reply, a second copy of this letter is enclosed on which you may indicate the valuation.

Thank you for your assistance.

Sincerely,

Riland Korhell

Richard Koshalek Registrar

rk/sz enc.

The current market value of the following work is:

Elie Nadelman

FIGURE

(date)

Prior to publishing information regarding sales transactions, rescarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published foll years after the date of take.

Mr. Jeffrey R. Stall 1247 Lenox Rd. Schenectady, N.Y. 12308

Jan. 7, 1969

The Downtown Gallery 465 Park Ave. New York, N.Y. P13-3707

Dear Sirs:

About Letters, (Grossman Publishers, N.Y., p. 61), I came across one of his prints (possibly a lithograph), entitled "The Physician". Your collection was listed as the owner/and/or dealer of this work, in the credits at the back of the book.

I am interested in purchasing this piece and would appreciate some information about it. Is it still in your collection? Is it for sale? And if so, for how much? What is the method of printing? How many were printed, or is it one of a kind?

I will appreciate any information you can relay to me. Hope to hear from you shortly.

Sincerely yours,

effred R. Stall

Prior to publishing information regarding sales transaction concarders are responsible for obtaining written permiss from both wrist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchases is living, it can be assumed that the information may be published 60 years after the date of sale.

### COMMERCIAL OFFICE SUPPLY

DIVISION OF C.1.T. PINANCIAL CORPORATION

TELEPHONE (212) 572-

650 MADISON AVENUE . NEW YORK, N.Y. 10022

Downtown Gallery 465 Park Avenue New York, New York

January 8, 1969

This is a follow-up to my memo of September 12, 1968. We purchased the following paintings from you in 1957:

"Night Composition" Abrehem Rettner \$1,615.00
"Two Figures with Rose" Abrehem Rettner 3,400.00
"Farmscape #6" Abrehem Rettner 1,020.00

It would be appreciated if you would advise us of the current market value of the aforementioned paintings so that we may insure them accordingly.

Thank you.

Yours truly,

C. MgZe, Jr.

CM/aw

no landel who therefrom aggreed fig wed not valid

DELIVERY ADDRESS: 9 E. 59th STREET, NEW YORK, N.Y. 10022
Telephone: (212) 572-6316

Le Maire Inc. # 1723



TEMPERA. 89 The Lucky Dragon ("Lucky Dragon" series) • 1960 • Courtesy, The Downtown Galler

## SCHWABACH, KEMPNER, PERUTZ, INC.

NEW YORK OFFICE:

DALLAS COTTON EXCHANGE
NEW YORK COTTON EXCHANGE
AMERICAN COTTON SHIPPERS ASSOCIATION
COTTON IMPORTERS ASSOCIATION
TEXAS COTTON ASSOCIATION

GALVESTON OFFICE: F.O. BOX 119 GALVESTON, YEXAB 77680

CABLES:

OTS-2019

214-800-8043

TELEPHONE:

1610 COTTON EXCHANGE BUILDING, DALLAS, TEXAS 75201

January 27, 1969

Mr. Murray M. Wax The Downtown Gallery 465 Park Avenue New York, N.Y. 10022

Dear Mr. Wax:

With reference to your letter of January 23rd, for which I thank you, I have contacted my bank today and requested a stop payment on the two checks in question, but the entire matter is most puzzling. The first check for \$500.00 was attached to my letter to you of December 13, 1968, and since I presume you have received this letter in your office, the check therefore must be in the Gallery. The second check for \$1,350.00 was attached to my letter to you of January 1, 1969. Since this letter was never returned to me, you must have received it, and if my letter is there, then the check must be there.

It seems to me that you ought to make a thorough examination of all your files to find where these checks are. If your previous bookkeeper was unscrupulous and has absconded with these two checks and is planning to cash them under some subterfuge, the fact that I stopped payment on these checks does not protect me. So I think before we proceed any further, a complete examination of your entire records should be made to see just where these checks are. If nothing else, surely you can phone the previous bookkeeper and find out where he put the checks, because there is absolutely no question that since my two letters arrived, the two checks must have arrived.

With regards to the problems in shipping the painting to me, I am frankly quite unable to follow your line of thought. During the last fifteen years I have had without question of a doubt at least two hundred paintings shipped to me from New York either with Emery Air Freight or otherwise and it has never taken more than 72 hours. This painting was purchased December 13th, and this is January 27th or six weeks later and the painting is still not here. I cannot imagine that having the painting crated by one firm and picked up by Emery Air Freight could cause a six-week delay.

e to publishing information regarding sales transactions, senders are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be blished after a reasonable search whether an artist or chaser is living, it can be assumed that the information to be published 60 years after the date of sale.

2 Pountour Gallery 465 Pack aux Mew. Gol. 19\_ Gentlinen: Ludeestand that you handle C.S. Price and I wonder of you would peeled me a trochuez th hem and his price Scale. Will you also put me myoun Maeling List as I Luden keed

Page Two The Editors The Wall Street Journal

I am shocked that the generally responsible Wall Street Journal did not follow the usual journalistic practice of a telephone check before putting directly quoted words in the mouth of a person interviewed. This lapse is especially surprising in view of the fact that Mr. Kessler's article was in preparation over a period of many months.

In the circumstances, you should know that I will never again grant an interview to Mr. Kessler or any other Wall Street Journal reporter on the subject of art or any other subject. I am sending a copy of this letter to all of our Association's members with the suggestion that they adopt the same practice.

Very truly yours,

Kalph F. Cale

Ralph F. Colin

Administrative Vice President

RFC/sn

Original by Hand Copy by Certified Mail

rior to publishing attermation regarding sales transactions, manarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is giving, it can be assumed that the information may be published 60 years after the date of sale.

January 2, 1969

Mr. E. E. Fuller, Jr. Carnegie Toch P.O. Box 241 Pittsburgh, Pennsylvania 15213

Dear Mr. Fuller:

During the past two months I have had such a deluge of correspondence that I am way behind in my replies. With new help, to make the situation more difficult, I am obliged to apologize consistently.

All I was given by the temporary secretary was a card with a photograph of a trade sign.

This gives no indication whether you wish to sell the sculpture or whatever. The only reference is "please return". Should I do the latter or would you be good enough to send me a copy of your original letter.

Thank you.

Sincerely,

# rior to publishing information regarding sales to assurchers are responsible for obtaining written on both artist and purchaser involved. If it can making after a reasonable search whether an archaner is living, it can be assumed that the intay he published folly wars after the date of sale.

# SCHWABACH, KEMPNER, PERUTZ, INC.

NEW YORK OFFICE: 30 EAST 4349 STOREY NEW YORK, N. T. 10077 DALLAS COTTON EXCHANGE
NEW YORK COTTON EXCHANGE
AMERICAN COTTON SHIPPERS ASSOCIATION
COTTON SHIPPERS ASSOCIATION
COTTON IMPORTERS ASSOCIATION
TEXAS COTTON ASSOCIATION

GALVESTON OFFICE; P. C. BOX 115 GALVESTON, TEXAS 77850

CYBIRA:

TELEX.

14-109-0145

TELEPHONE:

1610 COTTON EXCHANGE BUILDING, DALLAS, TEXAS 75201

January 20th, 1969

The Downtown Gallery 465 Park Avenue New York City, New York

Dear Mrs. Halpert :

I have been waiting ever since we spoke on the phone last week for the invoice which you told me had been mailed covering the Morris Broderson "California Still Life with Wooden Fish" buxt nothing whatsoever has arrived.

Will you please airmail this to me now immediately as well as a photo.

It has been 6 weeks or more that I am requestingen invoice and I want to get this over and done with once and for all.

The painting is also not here. Please let me know immediately when and how it was shipped.

A fruit cake has been sent to you. I hope you enjoy ie,

Best regards,

George Perutz

January 31, 1969

Leanne Heath Heath Gallery 62 Ponce de Leon Ave,N.E. Atlanta, Georgia

#### Dear Leanne:

Budworth has picked up the shipment, and when I looked at the consignment list I was shocked that we had listed prices way below the regular figures, particularly those which are the only examples left in our stock. As you well know I am in not in good condition and in many instances just put down my cost price rather than the selling price.

Therefore, will you be good enough to insure them at the listed prices and add at least 25% on each item so that you can get your 10% commission on the increased figures.

The buyers will be grateful to get this for the 25% increase instead of doubling the figures. I am sure you will understand my current problem and will be a good girl and cooperate.

Also, on the consignment those that are listed and marked NFS (Not For Sale) should have been listed merely as from a Private Collection.

Good luck, with fordest regards,

As ever.

#### EGH/mm

P.S. Were mailing you the few photos that we were able to obtain, thus reducing your job of having to do them all.

searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be adaptished after a renounable scatch whether an artist or archaear is living, it can be assumed that the information sy be published 50 years after the date of sale.

January 22, 1969

Mr. Dartiel e/o Chelsen Hotel At Seventh Ave. West 23rd Street New York, N.Y. 10011

Dear Mr. Dartiels

In going through some old files of Mrs. Halpert, I have come across a letter from you inviting her to examine a few of your works.

Please be advised, that for many years, The Downtown Gallery has concentrated virtually and exclusively on the works of those artists on its permanent roster, most of whom have been associated with this Gallery since the 1930's or earlier. At this juncture, we do not anticipate waking any additions to this roster.

Herever, with the many, many Galleries now operating in New York, it should not be difficult for you to make the appropriate affiliations.

Mrs. Halpert sends you her very best regards.

Sincerely yours,

Murray M. Wax, Assistant to Mrs. Halpert

WHEE Com

www. cotilog

# Houghton Mifflin Company

110 Tremont Street, Boston, Massachusetts 02107



Educational Division

NEW YORK • ATLANTA • GENEVA • DALLAS • PALO ALTO

January 7, 1969

Miss Edith Gregor Halpert, Disector The Downtown Gallery 165 Park Avenue New York, N.Y. 10022

Dear Miss Halpert:

Just a note in reply to your November 4 letter: yes, I did speak with Mr. Miller last Spring, and through him was able to trace the owner of Niles Spencer's 19h7 painting "The Two Bridges." As it turned out, there was no color transparency available; and, as luck would have it, Mr. Neuberger (Roy R.) of 120 Broadway NY 10005 who ownest the painting, "just happened to be planning a show of his art collection (private) at the Rhode Island School of Design the next week. So we went down to see the exhibit — it was very good — and sent a photographer to make a color transparency for us — and it is now on the cover of the 1969 edition of Mortenson's UNDERSTANDING OUR ECONOMY, a high school text just published.

Thank you for your inquiry. If you should have a recent catalogue of your collection, or plan one, we would be most interested in ordering a copy.

Cordially.

(Mrs.) Peggy Greenfield

Art Editor

p.s. Happy Birthday April 25, 1969, if I don't hear from you before thema

FELEPHONE 617-423-5725 · CABLE HOUGHTON

con both artist and purchaser involved. If it connot be stablished after a reasonable search whether an artist or inchasor is living, it can be assumed that the information my be prohimsed 50 years after the date of sale.

January 31, 1969

The Corecran Sallery of Art Washington, B.C. 20006

ATTERTION: ACCOUNTING DEPARTMENT

Gontlessen:

Although I have written about this matter previously, I have had no response, therefore, I am addressing your department directly.

On april 27, 1968, The Corcoron Collery purchased an ink drawing by Max Weber, entitled, MODEL, dated 1912. The net price was \$1,360. Subsequently, on November 2nd, a painting in oil, by C.S. Price, entitled, ANSTRACTION NO. 4, dated 1945, was also acquired by the Gallery; price \$3,600.

In either case, we have received no payment, therefore, we are writing again in the hope that we can placate our accountant, who keeps asking about these two invoices. The first was addressed to the attention of H.W. Williams, the latter to Mr. James Maritan, but the accountant thought it advisable to write to the Gallery.

I would be most grateful for any information you can give me about these two pistures, so that our books will have the necessary date.

Sincerely yours,

Edit for



WILLIAM C. SEITZ
Director,
Rose Art Museum and Poses
Institute of Fine Arts,
Brandeis University

#### FOREWORD

The Brandeis Art Collection was begun almost accidentally, two years after the foundation of the University, with a gift of a group of American paintings from Mr. Louis Shapiro. Although there was no museum to house it, the collection slowly expanded through additional gifts. With the opening of the Rose Art Museum in 1961, this growth became more rapid until it now includes more than 2500 works in various media. Our collection is still small, of course, if compared with those of the great museums of New England, yet it already ranges from the art of Egypt to Abstract Expressionism and the recent pop, op and minimal styles of painting and sculpture. The Renaissance and Baroque periods are represented by a nucleus of works valuable for teaching and study, with a few of greater importance, and the late nineteenth and early twentieth centuries are more fully covered with paintings by Boudin, Monet, Degas, Daumier, Renoir, Bonnard, Vuillard, Rouault, Beckmann, Pascin, Gris, Weber and other masters. Appropriately for a young institution devoted to the creative arts, the collection is strongest in the styles that have flourished during the same years as the phenomenal growth of the University itself. Indeed, in its collection as well as in the exhibitions, lectures and symposia sponsored by the Poses Institute, Brandeis has already become a center of contemporary art.

It is a pleasure for us to show a small part of our collection at Temple Beth El during its 1968 Art Festival. The enjoyment and knowledge gained through painting and sculpture are among the richest benefits of university education; it gives us satisfaction when this experience can expand beyond the limits of the Brandeis campus.

- William C. Seitz

resourchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions researchers are responsible for obtaining written permission non-both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or recleaner is living, it can be excured that the information by be published 60 years after the date of sale.

1 Addison Street Larchment, N.Y. 105,8 (914) TEnnyson 4-7035 January 19,1969

Mrs. Edith Gregor Halpert, Director Downtown Gallery New York, New York

Dear Mrs. Halpert:

I am in the process of writing a doctoral dissertation on the Maine seascapes of John Marin.

Because of your long and close association with Marin, I assume you would have a great deal of information about him that would be of help to me in my study.

I would appreciate it if you would grant me an interview in order to talk about Marin and his work.

rough min

# LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036 Telephone 937-4250

January 2, 1969

THE DOWNTOWN GALLERY 465 Park Avenue -Ritz Concourse New York, New York 10022

Dear Sirs:

Re: Eight Masters of American Watercolor

Please accept my apology for forwarding to you an incorrect receipt for the objects you lent to our exhibition.

Even though I was involved in shipping the Dove paintings to Mr. Pichur in care of the Legion of Honor, San Francisco, I did not understand these paintings had been sold after their return to Los Angeles.

Thank you for letting me know.

Sincerely yours,

Gloria Cortella

Registrar

cc: Larry Curry

#### KRANNERT ART MUSEUM

Collage of Fine and Applied Arts. University of Illineis, Champaign 61820

January 2, 1969

Mrs. Edith Gregor Halpert Director Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Edith:

I found your letter of December 17 awaiting me upon my return from a respite in the East. I can see why you are confused! At this point, I am trying to gather up the loose ends and coordinate the catalogue and shipping details for the exhibition.

According to our files, we have received all of the data for the artists who are represented by your Gallery, with the exception of a photograph of the Georgia O'Keeffe painting. We previously had been advised by Mr. Kennedy's letter of November 20, 1968, that no photograph of the O'Keeffe would be available. Of course, we very much would like to have one. The photograph of the Broderson painting (which is now the property of the Palm Springs Desert Museum, and which Dean Weller has selected for the exhibition) has been sent to us from California, so that is at hand. The title of the Broderson painting which is to be in the exhibition is "Sanchez Mejias and Garcia Lorca."

The reason for our writing to inquire the artists' addresses is that we always, in the introductory biographical section of the catalogue, tell where the artist was born (city and state), where he has studied, where he has taught, and where he lives (city and state). We do not give street addresses in the catalogue, but we like to have them on file in the Museum so that we may send an invitation to the Preview to all artists represented in the exhibition, and—as you recall from past years—we always send them a copy of the catalogue in which their work is reproduced. This is the only purpose for which the artists' specific street addresses are used by the Krannert Art Museum and they are not given out to anyone by us.

January 6, 1969

Mr. James Haritas Corcoran Gallery Of Art Washington, D. C.

Dear Mr. Haritas,

As we have been requested by Mrs. Max Weber to pay for all sales made of her husbands work in 1968, we find that a Pen and Ink drawing entitled "Model", 1912 was sold to the Corcoran Gallery on April 27th.

So that I may get Mrs. W out of my hair , would you be good enough to ascertain when we may expect payment.

I would be most grateful to you.

Sincerely Tours,

Hor/68 (Maphela) Red JK 350. J/169

Model 1917-18002

Paris 2-1968# 1/337

Red July

Red De Alleman

Paris 2-1968# 1/337

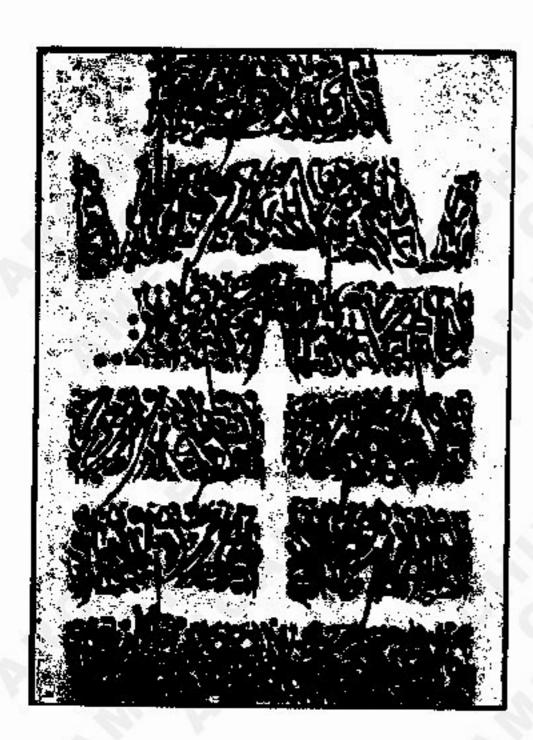
Red De Alleman

Paris 1968

Paris 1969

Paris 196





POESIE DE CANAAN, 1962. Moshe Castel.

Oil and sand on canvas.

Brandeis University Art Collection. Gift of Mr. and Mrs. David Kluger, New York,

Israeli artist who uses Hebrew letters in patterns and designs . . . uses monochromatic color scheme.

CONEY ISLAND BEACH NO. 2. 1938. Reginald Marsh. Tempera on pressed board.

Brandels University Art Collection. Gift of Senator Wiliam Benton, New York.

eveloped an original method of painting, using transcarent glazes . . . painted Harlem, and the girls of the second beaches . . . painted frescos in the Customs House If New York on a Federal commission.





LAND OF THE SLEEPERS. Yves Tanguy. Oil and tempera on canvas. Brandels University Art Collection. Gift of the Estate of Kay Sage Tanguy, Waterbury, Connecticut.

one of the first artists to experiment with surrealism, a style of art where objects seem to slide into space and slip over the canvas in a dreamlike state.

#### JEFFERSON GALLERY

1014 NORTH DOHENY DRIVE LOS ANGELES, CALIFORNIA 90069

Page 2

The Zorach pieces and the Storrs oils are on their way to you. I've got a decision on the Storrs SEATED GENDARME, 1925 this week...for a good L.A. collection. The Sheelers are available immediately if you need them.

December was quiet (other than having the three kids) and am just now back in the gallery today catching up with all the correspondence, etc. I don't need to tell you how much time that takes.

My very best wishes for a good 1969.

Much love to you and concern for your health,

P.S. I'd like to home. The Dove Show in February - almost upon in at this date. EVERETT L. BUCKMASTER GEORGE W. WHITE, JR. CHARLES MINDEL GEORGE L. CLARKE SAMUEL D. HILL JOSEPH L. JOHNSON

JOHN F. FOLEY, JR. ROBERT P. MITTELMAN PHILIP O. FOARD PAUL L. BETZ FREDERICK H. STALFORT STEPHEN C. WINTER LAW OFFICES

#### BUCKMASTER, WHITE, MINDEL & CLARKE

IO LIGHT STREET

BALTIMORE, MD. 21202

TELEPHONE: 685-6747

MORTON E. ROM!

TOWSON, MD, OFFICE 305 W. CHEBAPEAKE AVE.

January 16, 1969

Mrs. Edith G. Halpert, Director The Downtown Gallery 465 Park Avenue New York, N. Y. 10022

Dear Mrs. Halpert:

Thank you so much for your recent letter which gives the current appraisals of the value of the oil paintings we purchased from you some years ago - by Georgia O'Keeffe and John Marin.

As you mentioned, the rise in the art market has been "fantastic" in recent years. I suppose it will end someday, but the increase in values seems to be continuing.

Mrs. Rome and I very much appreciate your helpfulness - and we look forward to seeing you on our next visit to New York.

With best wishes from both of us.

Sincerely,

MORTON E, ROME

MER: ACR

Je frank

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be entitled 60 years after the date of sale.

STATEMENT.

# THE DOWNTOWN GALLERY

January 15, 1969 ..... 196

NEW YORK, N. Y. 10022

Mr. Charles Simon

60 Wall Street 3rd Floor New York, New York

Sept. 20, 1968 Balance on account

20, 000.00

January 15, 1969

18,978, 75

fester

38,978.75

Alo Pad w

January 3, 1969

HOBI, INC. 7 R Delaware Drive Lake Success, New York 11040

#### Gent Lemen:

I wrote to you on November 23rd, 1968 regarding purchases which were made by Mrs. Edith GregorrHalpert, for which she sent you a check. The merchandise has never been received.

Won't you please be courteous enough to check your records and advise whether this has been sent, and on what date. I would greatly appreciate your prompt reply regarding this matter.

Thank you.

Sincerely,

Murray M. Wax Secretary to Mrs. Edath Gregor Halpert

MW/m

cc: letter of Nov. 23, 1968

ROSENBLUM & KRAMER SO.

STORE FRONTS
OFFICE PARTITIONS
SCREEN MAKING
BAR FIXTURES

GENERAL CONTRACTORS AND CABINET MAKERS

# 455W.45St

NEW YORK, N. Y. 10036

JOSHING PROMPTLY
ATTENDED TO
BUILT-IN
ARCH BOOKCASES

Statement

Jan. 6, 1969

Derentson Gallery 465 Park me Ven Josh, ny

Balance due \$ 171.40

#171.40

## ART for SALE

ranca tor	C/+ *******					
ARTIST	TITLE	MEDIUM	PRICE	34.	deLyra, George	"Advisor"
1. Adler, Adolf	"Chupa"	Qif	\$ 120	35.	Dobkin, Alexander	"Two Girls"
2. Aronson, David	"Man With Flute"	Bronze	850	36.	Etnier, Stephen	"Ram Island Light"
3. Arvanites, Constantine		Oil	300	37.	Etnier, Stephen	"Small Boats Malforca"
4. Asoma, Tadashi	"The Red Pillow"	ŎĬĬ	500	38.	Etnler, Stephen	"Middle Bay
5. Asoma, Tadashi	"Reclining Figure In Red Kimono"	0ii	700	39.	Geisinger, Elaine	"The Telephon - Lady"
6. Awret, Azriel	"Lady Washing Her Hair"	Walnut	750	40.	Geisinger, Elaine	"Attitudes a Poses on the IRT"
7. Awret, Azriel	"Nude"	Marble	200	41.	Gikow, Ruth	"Adolescen-
8. Baker, David	"New Moon"	Watercolor	200	42.	Godard, G.	"Landscap::
9. Baker, David	"Roy Eldridge and Group"	Watercolor	150	43.	Godard, G.	"Landscape
IO. Baskin, Leonard	"Pentagon Emblem"	Ink	1,200	44.	Hallam, Beverly	"Comanche
11. Bentov, Mirtala	"Leapfrog"	Bronze	500	45.	Hamilton, Robert	
12. Bernstein, Lillian	"The Dancers"	Bronze	450	46.	Hamilton, Robert	
13. Bernstein, Lillian	"Mother and Child"	Rosewood	225	47.	Hicken, Phil	"Mushroom : Barbara Fritchie" "Winter Sc : !"
14. Bezem, Naphtali	"Together"	Watercolor	195	48.	Hartgen, Vincent	"Winter We   ite"
15. Birmelin, Robert	"The Party"	Ink Drawing	400	49.	Hartgen, Vincent	
16. Birmolin, Robert	"Subway Group"	Oil	700	50.	Hurwitz, Sidney	"The Gentle Tig" "Drawing No 1"
17. Bloom, Hyman	"Old Woman"	Drawing	300	51.	Ipcar, Dahlov	"Cats Intwir
18. Brasilier, Andre	"Chantal aux Tulipes"	Watercolor	600	52.	locar, Dahlov	"The Myster;
19. Brasilier, Andre	"Village de Saint Gilles"	Watercolor	600	53.	Jackson, Harry	"The Lonely - Illac"
20. Brown, Polly	"Wing-Drift"	Tempera	230	54.	Ju, Shu Dick	"Reach Homes too!
21. Chaet, Bernard	"Lady Reading"	Oil	375	55.	Kimoura	"Beach Umbt 145"
22. Chaet, Bernard	"Marigolds"	Öil	700	56.	Klenk, William	"Paysage a Fittle roy" "Untitled"
23. Chase, Charles	"Paradise Whydah"	Jacaranda Wood	P.O.R.	57.	Kowalke, Ron	
24. Chun, Chu Teh	"Composition"	Gouache	295	58.	Levine, David	"Fragmented !::!er or" "Figure"
25. Cobb, Ruth	"The Book"	Watercolor	600	59.	Lillie, Lloyd	
26. Cornell, Thomas	"Portrait No. 1"	Oil	450	60.	Lillie, Lloyd	"Falling Couple" "Falling Couple"
27. Cornell, Thomas	"Dionysian Figure"	Ink Drawing	300	61.	Maerovich, Zvi	"Falling Couple" (Fraque) "Woman"
28. Cornell, Thomas	"Portrait Study"	Ink Drawing	300	62.	Manning, Sylvia	
29. Crotty, Thomas	"Border"	Watercolor	300	63.	Manning, William	"Black-eyed Susan"[
30. Crotty, Thomas	"Maine Victory"	Watercolor	400	64.	Manning, William	"Mimosa Yellow"
31. deCallatay, Xavier	"Highland Hotel"	Oil	850	65.	Marx	"Movement Over Green" "Reflections"
32. deCallatay, Xavier	"Sammy's Bowery Follies"	Ink Drawing	150	66.	Магх	
33. deLyra, George	"Woman In The Doorway"	Watercolor	225	67.	Maynard, William	"Deja Vu"
* * * * * * * * * * * * * * * * * * *	The second of the second	THE CITE OF THE PARTY OF THE PA	223	• 07.	majnaru, william	"Partners"

nor to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or unbaner is living, it can be assumed that the information sy be published 60 years after the data of sale.

January 11, 1969

Mr. Russell Banks President Grow Chemical Corp. 277 Park Avenue New York, N.Y. 10017

Dear Mr. Banks:

Mrs. Edith G. Halpert has been away from the Gallery for some time, and I came across your business card with the note to her advising that she had missed an appointment with you.

In accord with this, I called your office and was told that you were out of the country. I have also made a few other calls to you and each time you were out to lunch or not in the office. For this reason, I am writing to you to ascertain what it was that you wished to see Mrs. Halpert about, so that I may set an appointment for both of you on her return.

Thank you.

Sincerely.

Murray M. Wax Assistant to Mrs. Edith G. Halport

MMJ/ma

#### JEFFERSON GALLERÝ

1014 NORTH DOHENY DRIVE LOS ANGELES, CALIFORNIA 90069

1 January 1969

Ben Edith -

with curious ESP from

you If I feel there

is some current problem

In you that I may

he aske to help some.

this note follows my letter of foot week - let me know it I can do

something. I'll help.

With love 1 good

Tone

CABLE ADDRESS: JEFFGAL

TELEPHONE: 213 275-5963

for to publishing information repyrting sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be sublished after a reasonable nearth whether an artist or troheser is fiving, it can be assumed that the information sy be published 60 years after the date of sale.

Prior to publishing information regarding sales transaction reacarchers are responsible for obtaining written permiss from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or upchaser is fiving, it can be assumed that the information way he multished 60 years after the date of sale.

#### THE TOLEDO MUSEUM OF ART

#### FOUNDED BY EDWARD DRUMMOND LIBBEY MONROE STREET AT SCOTTWOOD AVENUE TOLEDO, OHIO

otto wittmann, director January 30, 1969

Mrs. Edith Gregor Halpert Downtown Gallery Ritz Tower Concourse 465 Park Avenue New York, New York 10022

Dear Mrs. Halpert:

It was a great pleasure to visit your gallery last week to select works for our exhibition, Art for Collectors IV. This exhibition will be at the Museum from March 1, 1969 through March 23, 1969.

I enclose two copies of our final selection lists. Please return one with any final corrections, additions or price adjustments which you care to make. Please check to see that the selling price listed provides for the ten per cent commission taken by the Museum to cover shipping costs. The second copy is for your reference files. Also enclosed are two copies of our shipping and insurance forms, one of which is to be returned. Budworth will contact you to arrange for pick-up during the first week of February, unless you prefer to pack and ship yourself.

If any of the items listed should not be available by this time, please make equivalent substitutions as far as possible. I should also be gratefule for precise catalogue information on the works which you are lending.

Your assistance, and interest in this exhibition are deeply appreciated and will materially help to stimulate collecting in the Toledo area. It would facilitate our organization here if we could hear from you by February 4. Thank you for your cooperation.

Sincerely yours,

John W. Keefe Assistant Curator

JWK:slb

January 30, 1969

Mrs. Leanne Heath HEATH GALLERY 62 Ponce De Leon Ave., N.E. Atlanta, Georgia

Dear Mrs. Heath:

Enclosed is a copy of the consignment of the Drawing Show for your Gallery.

Please be good enough to have them insured immediately as Budworth is picking them up tomotrow.

Best regards and Good Luck with the Show from Mrs. Halpert and myself.

Sincerely,

Murray M. Wax

MM/me

Enclosure

11 East 73rd Street New York 21, New York January 19, 1969

Mrs. Edith Halpert The Downtown Gallery 165 Park Avenue New York 22, New York

Dear Mrs. Halpert:

You may recall that a year or so ago I asked if you were interested in selling back your O'Keeffe paintings to me for Miss O'Keeffe. And at that time you were not.

I thought I should write you about this again, in case you had changed your mind, as she would like to have her own work back if possible.

Perhaps you might consider selling some of them, if not others. Let me know if this would interest you at any time.

You might note my change of address to the above, for your files. Phone is as before, unchanged.

Sincerely yours,

ou

Doris Bry

ing information regarding sales transactions, responsible for obtaining written permission and proclaser involved. If it cannot be a reasonable search whether an artist or ng, it can be assumed that the information d 60 years after the date of sale.



PHOTO — MICHMOND & GOEDBERG COVER DESIGN — STEPHEN WILLIS Office of the President

January 10, 1969

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 465 Park Avenue New York, New York

Dear Mrs. Halpert:

As you will note, the enclosed letter was sent to your previous address. We are sorry this news has been delayed.

We are looking forward to having you on our campus on Sunday, April 27, and the honor of recognizing your contribution to the fine arts,

Cordially Cours in HIS service,

H. L. Mochum, President

HLY/bg Encl.



Capital University · Columbus, Ohio 43209

AFA

January 20, 1969

Mr. Roy E. Byrne 315 S. Central Burlington, lows 52601

Dear Mr. Byrne:

Thank you for sending the photograph and reproduction of the Cigar Store figure. However,
since we have quite a number of these, both
male and female, we are not in the market at
the present, and therefore, are returning the
two documents to you, and wish to thank you
for considering us.

Sincerely yours,

EGH: fem

nor to publishing information regarding more transactions, accarding are responsible for obtaining written permission on both artist and parchaeer involved. If it cannot be stablished after a reasonable search whether an artist or unchases is living, it can be assumed that the information sy be published 60 years after the date of sale.

January 3, 1969

Mr. Joseph J. Dodge
Director
Cummer Gallery of Art
829 Riverside Avenue
Jacksonville, Florida

Dear Mr. Dodge:

In response touyour letter regarding the top painting, you are undoubtedly referoil painting entitled EAST RIVER From the 30th STORY OF THE SHELTON HOTEL, 1928; size:48" x 30", which you called "The City by the River and the Sea" despite the difference in title.

In going over our photograph books, I find that the painting by the title I have indicated was exhibited and reproduced by the Dayton Art Institute in 1951. Also, for your information, the painting was purchased by the New Britain Institute of Arts in June of 1968.

If you plan to be in new York, I will be glad to show you a number of the books which have the photographs of paintings relating to harbor scenes in America.

Sincerely.

EGH/mm

#### NATIONAL COLLECTION OF FINE ARTS

EIGHTH AND G STREETS, N. W., WASHINGTON, D.C.

6 January 69

Dear Edith.

I just received your Thoughtful letter

Me 51 - and wount to thank you for the
"dated data; I'll watch for the copy of

the catalogue - it will be fasimating.

Meanwhile Direce and I want to tell

you that we have been bearing best wishes

yen that we have been bearing the holidays, so I'm glad to have The chance to tend 1969!

Condially, David

Price to publishing information regarding sales transactions researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

rior to publishing information regarding sales transactions, escarchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether so artist or trehaser is fiving, it can be assumed that the information may be published 60 years after the date of sale.

January 2, 1969

Mr. Nick Grippi 72-10 37th Avenue Jackson Heights, New York

Dear Nicks

I have come across our correspondence again regarding the loan and I am writing once more to ask whether you would please settle your account which has been in my files since June 28th, 1967.

I would love to get rid of these papers and wish that you would send that check to me immediately.

Thank you.

Sincerely,

EGH/mm

Prior to publishing information regarding meet transact researchers are responsible for obtaining written permitten both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist a purchaser is living, it can be assumed that the informationsty be published 60 years after the date of sale.

LANDAU-ALAN GALLERY 766 Madison Avenue at 66th Street New York, N. Y. 10021 (212) 535-3113

PELIX LANDAU CHARLES ALAN

7 January 1969

Mrs. Edith G. Halpert The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Edith:

This is a belated, but nonetheless sincerely felt "thank you" for your generous loan to our exhibition "Illusionism In American Art". The exhibition created great interest and your loan was greatly admired and contributed much to its success.

Sincerely yours,

Marles Alan

Prior to publishing information regarding sales transactions, meanwhers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or parchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 4, 1969

Office of Public Affairs Smithsonian Institution Washington, D.C. 20560

Gentlemen:

Please be advised that Mr. Tracy Miller is no longer affiliated with The Downtown Gallery.

Won't you please be good enough to remove his name from your mailing list in accordance with this notification, and verify in writing to the sender that this has been done.

Thank you.

Sincerely,

Murray M. Wax

MW/me

Mrs. Jeanette Edelstein Secretary to Lester F. Avnet

1/22/69

. 2 -

Please note that the Stuart Davis painting is priced at \$5,200.00 which will leave the total balance due of \$35,200.00.

If Mr. Avest has changed his mind about the abovementioned Davis painting, please advise me accordingly.

Sincerely,

EGH/www Enclosures Dear Sir: Halpert.

Would you give to me please, your 1969 appraisal on

the following work(s) of art:

aretur Done "Sea Gulle Lighthouse Rad Pier weenled days 1938 Makereolo Unframed lt 51/2" X W 9" Frener It 101/2" x 10 14" arqued "Doue." Book were. Rushaud three art In allere to I al Jaledo

Museur jart 2/7/164

John Marin "Lacco Falla Thaine 1950 Exec. 1950 watercolor Unframed ht 8 3/4 x w 12 " Frenced It 16/2'x Argued Marin 50"

Thank you very much.

Sineerely yours, Grayh France MD



#### HOLT, RINEHART AND WINSTON, INC.

January 23, 1969

The Downtown Gallery Mrs. Edith Halpert 465 Park Avenue New York, New York

Dear Mrs. Halpert:

We are currently preparing for publication a high school textbook entitled OREGON CURRICULUM: LITERATURE IV by Albert Kitzhaber. The illustration program is one of fine arts. In one portfolio, we wish to show how artists react to events of the times, and we would very much like to use The Lucky Dragon by Ben Shahn. This is a tempera illustration and was done in 1960. A xerox of it is enclosed.

We would like a color transparency of it and the permission to reproduce it in the above book. I hope that one will be available and that the ase of it will meet with your approval. If no transparency of it is available, we would like to arrange to have it photographed, if this is possible. We will be glad to honor whatever reportduction regulations there are, and to credit the painting as you so direct.

I thank you in advance for any hedp that you might be able to give to us, and look forward to hearing from you at your earliest possible convenience.

Sincerely yours,

(Miss) Juan Menschenfreund Art Editor

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 28, 1989

Mrs. Carol Killian Georgia Museum of Art The University of Georgia Athens, Georgia

Dear Mrs. Killiant

Mr. Miller is no longer with the Gallery, therefore I am answering your letter directly.

I checked with Guglieldi's son, and this is the information he gave me: The name was Osvalde Luigi Guglielmi. These names were never used by him in America, his friends called him "Gu", but I think it would be unwise to include these names in your records. I am enclosing biographical notes, and would suggest that you use the name which appears on this, so that it will not confuse,

Sincerely yours,

EGH1 fem

A. H. BENOIT'S BOONE'S RESTAURANT CANAL NATIONAL BANK CARR BROTHERS CASCO BANK & TRUST COMPANY COMMERCIAL DISTRIBUTORS DAY'S JEWELRY STORES GENERAL ELECTRIC APPLIANCE DIVISION JORDAN'S LORING SHORT & HARMON MAINE FISHERIES CORPORATION MORSE PAYSON AND NOYES NOYES TIRE COMPANY PORTEOUS MITCHELL AND BRAUN PORTLAND MOTOR SALES PORTLAND SAVINGS BANK

ROGERS JEWELRY STORES

ST. JOHN STREET IGA FOODLINER

SPRINGER'S JEWELERS

# EXECUTIVE SUBSCRIBERS

"Industry without Art is brutality."

Ruskin

criter to probabing micromation regarding value transactions, constitutions are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable south whether an ertist or purchaser is fiving, it can be assumed that the information may be published 60 years after the date of sale.

ART
DEALERS
ASSOCIATION
OF
AMERICA,
INC.

January 2, 1969

575 MADISON AVENUE NEW YORK, N.Y. 16022

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The Editors The Wall Street Journal 30 Broad Street New York, New York

Dear Sirs:

Enclosed is a letter addressed to you on the subject of Mr. Relix Kessler's article in your December 31 issue. My letter was not sent to you promptly on December 31 because I am at home recovering from an operation and therefore was only able to dictate these letters over the telephone today. I hope that you will promptly and prominently publish my denial as requested.

Very truly yours,

Rulph F. Cole

Ralph F. Colin

Administrative Vice President

RFC/sn Encl.

#### JEFFERSON GALLERY

1014 NORTH DOHENY DRIVE LOS ANGELES, CALIFORNIA 90069

8 January 1969

Mrs. Edith Gregor Halpert The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Edith:

WOW - what a Holiday Season! Ihad the three children for two weeks (until yesterday) and after being mother-father-washer-cleaner etc., etc., I am totally bushed but very anxious to get back into the swing of business after that hiatus.

TIME is very interested in the DOVE show you and I have discussed in the past and if that show can be made a reality TIME wants to do a big spread on it. I've had to put them off constantly since I have not had any confirmation from you as yet. The TIME article plus advance coverage by some of the other ART magazines would be very meaningful and certainly good for business.

To refresh our discussion, I'd want about 20 works at least hopefully to include:

- 2 Collage
- 8 Oils
  - 2 early abstractions from 1910 OCTOBER, 1935 AWALK POPLARS, 1920 (yours and NFS for sure) SOWING WHEAT (1) SPOTTED YELLOW, 1943 (I have that here) a couple of others
- 6 additional watercolors

I've arranged to borrow a few others oils from Los Angeles' collectors, so it would be filled out. Also, I have an agreement from two West COast Museums to take the show during the Spring season if you can see your way clear to make it possible.

CABLE ADDRESS: JEFFGAL

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 60 years after the date of sale.

January 22, 1969

Mr. Frederic A. Nessaux 1208 Edgar Avenue Chembersburg, Pennsylvania

Dear Mr. Nassauxs

In going through some old files of Mrs. Halpert, I have come across a letter from you, inviting her to examine a few of your works. Please be advised, that for many years, THE DOWNTOWN GALLERY has concentrated virtually, and exclusively on the works of those artists on its permanent rester, most of whom have been associated with this Gallery since the 1930's or earlier. At this juncture, we do not anticipate making any additions to this rester.

However, with the many, many Galleries now operating in New York, it should not be difficult for you to make the appropriate affiliations.

Mrs. Helpert sends you her very best regards.

Sincerely yours,

Murray M. Wax, Assistant to Mrs. Halpert

Mile fan

or to publishing information regarding sales transaction execution are responsible for obtaining written permission both artist and purchases involved. If it cannot be ablished after a reasonable search whether an artist or robuses is living, it can be assumed that the information y be published 50 years after the date of sale.

The Minneapolis Institute of Arts will, of course, cover costs of transportation and place wall-to-wall insurance in the amount you request. However, if you wish to place your own insurance, we understand that we will be billed for the premium.

With many thanks for your kind attention, we are enclosing our loan agreement forms.

Sincerely,

Samuel Sachs II Chief Curator

Jampsule 5

ankrum 1969(2) Dear Joan Ma ) from -and, a check is I did as an advance fagment. Come of Smit. 10,000 771/12 produced to the second of the And more time with me I mid send from the sales - and a frit appropriation ) light too see you soone I wear. by love to for aux hours. 

January 2, 1969

Mr. Henry G. Gardiner
Assistant Curator of Paintings
Philadelphia Museum of Art
Fairmount
Post Office Box 7646
Philadelphia, Pennsylvania 19101

Dear Henry:

Much as I would like to be of assistance to you, I am embarrassed to state that I have no knowledge of the work of Arthur Carles aside from the few paintings I saw in some exhibition many years ago.

Since you told me to wait until you arrived in New York on "this Friday or Saturday" (your letter dated December 3rd) and since you didn't appear, I thought it best to send you this note now hoping that you will have occasion to new York in the near future.

Best wishes for a very Rappy New Year.

Sincerely,

January 6, 1969

Miss Edith Gregor Halpert The Downtown Gallery 465 Park Avenue New York, N. Y.

Dear Miss Halpert:

We are preparing an ART ANNUAL for publication, which will be a large and handsome volume covering all aspects of contemporary art, and should like to ask your assistance.

The book will contain an article on Ben Shahn and we should like to obtain a color transparency of his SACCO AND VANZETTI mural at Syracuse University for reproduction therein. Would you have a transparency of the mural or could you perhaps tell us where we might obtain one? We would, of course, pay whatever fee is involved. Your cooperation would be very much appreciated.

Please let us hear from you at your earliest convenience as the book is scheduled to go into production very shortly.

Thank you for your attention.

Sincerely yours,

Constance Sullivan

PORTLAND, MAINE MAY 19 - 23, 1968



ion regarding sales transactions, for obtaining written permission ser involved. If it earned he is warch whether an artist or assumed that the information that the date of sale.

ER

THE

STATEMENT

DOWNTOWN

January 31, 1969

GALLERY

NEW YORK, N. Y. 10022

Jelephone: Plaza 3-3707

Mrs. Leanne Heath HEATH GALLERY

62 Ponce De Leon Ave., H.E.

Atlanta, Georgia 30308

For Prints- Black & White Glossy

5 photos at 1.50 each Postage

\$7.50 -20

TOTAL

\$7.70

3000.00 Nov. 15, 1968 Paid on account May 19, 1969 (3) Paintings 2981.25

Credit Balance

18.75

Credit balance due

11.05

ank you very much.

you

ior to publishing information regarding sales transactions, carchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or rehaser is fiving, it can be assumed that the information y be published 50 years after the date of sale.

### THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY MONROE STREET AT SCOTTWOOD AVENUE TOLEDO, OHIO

OTTO WITTMANN, DIRECTOR

January 14, 1969

Mrs. Edith Gregor Halpert Downtown Gallery Ritz Tower Concourse 465 Park Avenue New York, New York 10022

Dear Mrs. Halpert:

We will be in New York organizing our new exhibition Art for Collectors IV during the week of January 20. We hope, as in our previous collectors' exhibitions, to encourage local collecting and expose our public to sources outside the Toledo Area. I or my colleague, John Keefe, will call you for an appointment to select items for the exhibition on Monday, January 20.

We wish to keep prices below \$2500 with the majority of items in the \$100 - \$400 range.

We plan to follow our previous policy of asking you to include in your retail prices a 10% commission to the Museum for operating expenses. During the first week of February, Budworth will pick up and pack at our expense items selected for the exhibition. Unless otherwise notified, we assume that you will carry your own insurance.

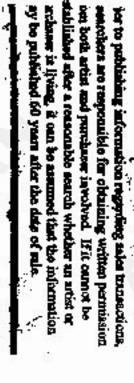
Sincerely yours,

Rudolf M. Riefstahl Curator of Decorative Arts

RMR:ajd

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	he noblished 60 years after the data of sale.
	chapter is living, it can be assumed that the information
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	on both artist and purchaser involved. If it cannot be
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•	or to publishing information regarding rates bransactions,

							published 6
Watercolor	300	68.	Mayo, Michael	"Lull in Combat"	Oil	550	22
Pastel	250	69.	Messer, David	"Person In Landscape"	Oil	325	
)ii )ii	500	70.	Nelson, Carl	"Mountain Rock Pool"	Casein	350	1 B: 2
	700	71.	Pappassavas, Zavros	"Scene of Marathon"	Watercolor	300	1 1 1 1 1
)ii 	1,200	72.	Phillips, Matt	"Mauve Umbrella"	Watercolor	175	1 1 5 1 2
ronze	1,000	73.	Preston, William	"November Overcast"	Watercolor	500	T TEE
olyester & Branze		74.	Preston, William	"Spring"	Tempera	250	- 1
il .	450	75.	Scarlett	"C'mon Ronnie"	Acrylic	350	262
louache	300	76.	Scarlett	"The Castaway"	Acrylic	225	- 下医师
ouache	300	77.	Senna, Anthony	"Portrait"	Mixed Media	250	1 5 5
Aonotype	300	78.	Shelley, John, Jr.	"Rocky Coast"	Watercolor	300	1 1 1
Dil 	600	79.	Shelley, John, Jr.	"A Summer Memory"	Watercolor	300	1 3 4
01	600	80.	Solotaire, Robert	"From the Bridge"	Oil	400	
jl 💮	600	81.	Solotaire, Robert	"Peaked Roofs"	Oil	250	1 0 <del>7 00</del> 10
/atercolor	300	82.	Stern, Marina	"Multiple Landscape With Butterflies"	Oil	400	1
Vatercolor	350	83.	Swan, Barbara	"Man Carrying Man"	Ink Drawing	425	
nk Drawing	175	84.	Swan, Barbara	"Reunion"	Ink Drawing	325	1
liF	600	85.	Tam, Reuben	"Scree"	Watercolor	300	1
li <b>l</b>	700	86.	Tam, Reuben	"Black Head Slope"	Watercolor	350	
Bronze	450	87.	Therrien, Norman	"Double Figure"	Bronze	400	!
/atercolor	200	88.	Thompson, Wifliam	"The Performer"	Watercolor	275	
il	650	89.	Townsend, John	"Inside Square"	Wood Relief	300	1
crylic & Collage	500	90.	Treiman, Joyce	"Old Lady"	Bronze	600	ij
astel	450	91.	Waterman, Michael	"Girl in the Forest with Sunlight"	Oil	150	1
/atercolor	400	92.	Waterman, Michael	"Blonde in the Forest at Night"	Ŏil	175	
ronze	600	93.	Weinberg, Elbert	"Readers"	Branze	1.100	
ronze	1,000		Weinberg, Elbert	"Torah Procession"	Bronze	1,350	P . V
iil	450	95.	Zerbe, Karl	"Ghetto #13"	Watercolor	450	
nk Drawing	150	96.	Ziegler, Laura	"Reclining Girl"	Bronze	1,200	1
astel	165	97.	Zimmerman, Catherine	"Untitled"	Watercolor	350	
astel	165	98.	Zint, Valerie	"Winter Evening"	Oil	450	1
crylic & Collage	375	99.	Zint, Valerie	"Maine Landscape"	Oil	150	
il	650	100.	Zorach, Marguerite	"Two Sisters"	Oil	1,000	3
Vatercolor	250	101.	Zorach, William	"Two Women and Child"	Bronze	P.O.R.	ě





ROCKEFELLER CENTER NEW YORK, N. Y. 10020 CIRCLE 8-5033

CHAIRMAN OF THE BOARD

CABLE ADDRESS AVNETELECT

January 21, 1969

The Downtown Gallery 465 Park Avenue New York, N.Y. 10022

Gentlemen:

Enclosed you will find Mr. Lester Avnet's personal check for the amount of \$5,000 which is to be credited against his recent purchase.

The remainder to be paid is \$30,000.00.

Very truly yours,

camille Ediblein Jeannette Edelstein

Secretary to Lester F. Avnet

Reid 500 1969

January 23, 1969

Mr. George Perutz 11405 St. Michaels Drive Dalias, Texas

Dear Mr. Perutz:

Please be advised that we have proceeded to make the necessary arrangements to have the painting by Morris Broderson CALIFORNIA STILL LIFE WITH WOODEN FISH, 1968 picked up, crated and forwarded to you.

Unfortunately, we have a new bookkeeper, and your two (2) checks have been mislaid. Would you please be good enough to put a stop payment on them and issue a new check for the total amount so that all of our records and yours will be in proper order.

We regret this inconvenience to you; howwere we are proceeding to ship the painting to you. This has been delayed till now as we had to make special arrangements to have it crated by one firm and then have the Emery Freight people pick it up for Air delivery. Generally, we use one company who does all of this for us and it is less complicated. You will not be charged for the crating, only for the air delivery.

Enclosed is a duplicate copy of the invoice which you should have received. Miss Klass told me on the phone that you had never received one. It is regretable that the help situation is so bad and we certainly appreciate your patience.

Very best regards.

Sincerely,

Murray M. Wex Assistant to Mrs. Edith G. Halpert

MMN/me Enclosure I thank you for the duplicate copy of invoice - I have never received the original one.

Please let me know the outcome of the further examination of your records which I feel certain will reveal that the two checks in question are in the Gallery.

Sincerely,

George Perutz

GP/sr

Jamuary 17, 1969

Mr. James E. Pilgrim Curator The Corcoran Gallery of Art Washington, D.C. 20006

Dear Mr. Pilgrim:

Enclosed you will find fifteen (15) black and white glossy prints of the works by John Storrs which now completes the list of photographs requested on the Clements negative list.

We are also enclosing a small statement covering the cost to us for this, including the postage. The previous photos ant will be billed later.

As soon as we receive the photgraphs ordered from Arthur Siegel, we will forward them to you with the necessary bill for them.

Very best regards from Mrs. Halpert.

Sincerely,

Murray M. Wax

MMJ / ma

Enclosures; photos and statement.

an both artist and purchaser involved. If i shillshed after a consequeble security whether the fiving, it out to assumed that the characteristic date of a substantial field of the consequence of the cons



THE StPHON. 1913. Juan Gris. Oil. Brandels University Art Collection, Glft of Edgar Kaufmann, Jr., New York.

known for his style of synthetic cubism . . . Interested in mathe-

matical structure of work.

STUDIO.....

he stares out the studio window , , his New England soul squeezed onto the morning's palette . . . ready to begin the painting . . . he stares out of the studio window . . . the birds in the pine stare back at him . . . winking . . . diving the damnod fool to paint a "thing of beauty" . . . the corress hangs innocently on the wall . . . so pure before it because a picture . . . the silence is distracting . . . he turns or the cheap radio covered with turpentine stains . . . trunted to sound from Boston . . . the cool sound . . and he feeled it . . . like marching in a parade and the rhythm takes in away from Maine and the sound of his own heart

he picks out a brush . . . a large used brush . . . . con able . . . an extension of his well trained hand . . . he sigles to make the first statement of form . . . to place logic that first delicious nuance of an idea on the unspisurface . . . he knows he is a slave to his freedom . . . one stands at his shoulder to tell him what to paint the evolution of change in the long history of Art is created the new species . . . the academy is gone . . . you on your own . . . instant communication has given reand authority to your wildest ideas . . . there is no lift . . . and no one will write letters to the editor and say your work is shallow, crazy, mad . . . you are free . . . and the birds in the pine stare back

What do I feel as I paint? . . . what is left to be said . . , why, why, why, do I paint? he dips his brush into the peanut butter jar that holds the turps and wipes the bristles with the rag of doubt . . . where does the love of his environment and his visual senses combine with his knowledge of Giotto and Matisse? will this simple shape of color

### about the artists...

REUBEN TAM, born 1916, Hawaii. A graduate of Columbia University, and the New York School for Social Research. In 1966, he was guest professor at Oregon State University. His work is based on land and ocean themes, the marks of nature. Each summer, he lives and paints at Monhegan Island, Maine. Tam's work is in the collections of the Museum of Modern Art, the Metropolitan, and the Whitney, as well as many others.

BEVERLY HALLAM, a resident of Ogunquit, Maine, discovered the monotype in 1958. Many famous artists of the past preceded her in this discovery, but since 1963, Miss Hallam has been experimenting in earnest. Her use of a gelatin roller, for instance, is orthodox, but exciting. Miss Hallam is represented by the Shore Galleries.

NAFTALI BEZEM is a Jewish painter, who sings the epic of his people in a Homeric poem. According to Bezem, the great ingathering is the significant point of Jewish history. This is the message of Bezem's art; optimism enveloped in suffering and pain.

CHU TEH CHUN, born 1922 in Kiang-Sou, China. Was Professor at University of Nanking, came to Paris 1955, and participated in group shows in France, Denmark and Germany.

ADOLPH ADLER, born Satu-Mare, Rumania 1917. A graduate of the Cluj Art Academy, 1950, he taught from 1952 to 1955. Emigrated to Israel in 1963.

ELBERT WEINBERG, born 1928 in Connecticut. A graduate of Rhode Island School of Design, and the Yale School of Design, he has won many prizes including Prix de Rome and a Guggenheim Fellowship. He is represented in many museum collections, such as the Museum of Modern Art, the Whitney, and the Jewish Museum in New York.

MATT PHILLIPS is a graduate of Stanford and the University of Chicago. He has taught at Penn State and the American College in Paris. His work may be seen at the National Gallery in Washington, D.C.

VALERIE ZINT is a young American painter, raised in Mexico, educated in southern California, and now a resident of Maine. She is the owner of the Artisan's Gallery in Brunswick, Maine.

WILLIAM KLENK, born 1930, educated at Dayton Art Institute and Ohio State University, is now Associate Professor of Art at U. of Rhode Island. Represented in many public and private collections, he is widely known. Prior to publishing information regarding union transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be printipled fit was a standard or the p

solet which Tulba, Oklahoma 74105 January 24, 1969 Sear Surs 2 Call punde Plaza blet last trovember. I had hoped or comed the Dourtener Gullery disee your John Marin paintings, Int I was old that if mover closed Sewforway and that Mrs- Halpert was talking a last-I will return or Nije. n. Friday. February 14 st. and will be there until Tuesday oftenom, February 18th.

I wonder if it would be possible for the

somethers are responsible for obtaining written permit on both artist and punchases introduced. If it cannot be tablished after a responsible spench whether an artist crobuser is living, it can be seemned that the informat py be published 60 years after the date of sale.

conscibers are responsible for obtaining written paratission can both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or inchaser is living. It can be assumed that the information may be published 60 years after the date of sale.

January 28, 1969

Mrs. B. T. Ecke 39 East 78th Street Apartment 5E New York, New York 10021

Dear Mrs. Ecke:

Mrs. Helpert has asked me to write to you to thank you for bringing in the new works.

Unfortunately, we cannot accept the three (3) calligraphic works in their present unframed condition. Would you please be good enough to give me a call and advise when you can come in and pick them up so that you can have the necessary frames made for them. I am sure that you can appreciate that with the large number of works we have in the Gallery, it is to our mutual advantage to have them protected as well as presented properly.

Thank you, and I shall look forward to hearing from you shortly.

Mrs. Halpert sends her best regards.

Sincerely,

Murray M. Wex Assistant to Mrs. Edith G. Halpert

MMW/me

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser is welved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 6D years after the delty of sale.

January 20, 1969

Lemont E. Danzig, M.D. Paulsen at 67th St. Savannah, Georgia 31405

Dear Dr. Danzig:

Sorry to be so late in my reply, I have been away and just recently returned to the Gallery.

Since we do not retain records beyond seven years, I cannot find your invoice, but I believe that the price of the Shahn silk screen, MINE BUILDING, was \$110. The more recent price is \$160., However, we are no longer representing Ben Shahan, and therefore, I can give you no further information about the price, etc. - to my regret.

Sincerely yours,

EGH : fon